

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

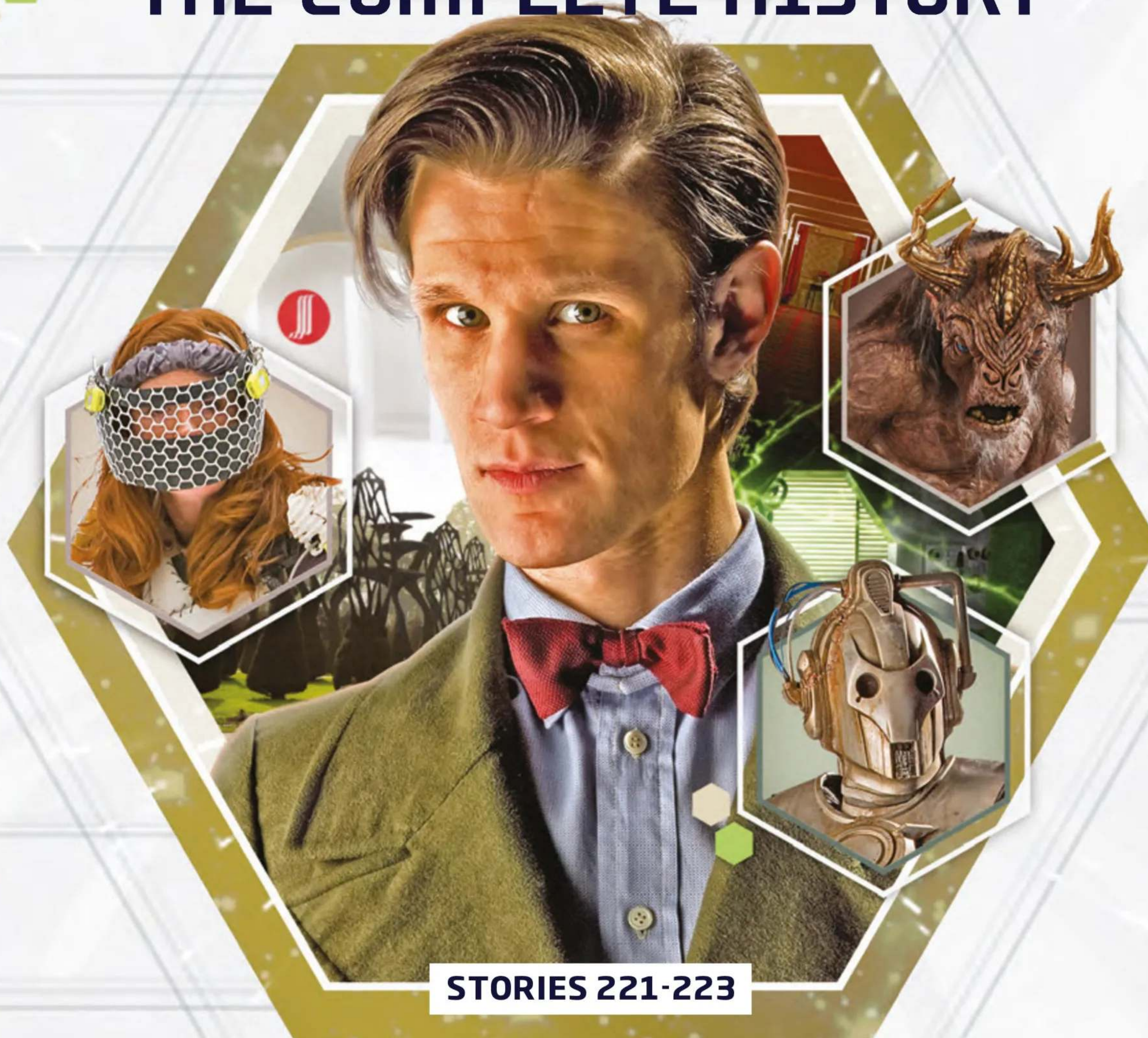
BBC

DOCTOR WHO



THE **ELEVENTH**
DOCTOR

THE COMPLETE HISTORY



STORIES 221-223

THE GIRL WHO WAITED,
THE GOD COMPLEX
AND CLOSING TIME



BBC

DOCTOR WHO

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Welcome

The Cybermen that the Doctor encounters in *Closing Time* [2011 – see page 88] are a bit of a sorry bunch. After crash-landing, and then waiting for a few hundred years, buried beneath the eventual site of the Sanderson & Grainger department store, they have seen better days. But a core Cybermen trait would seem to be: never give up – even when things are looking a bit grim.

Despite their sales pitch to organic, humanoid life that they are the superior beings, the Cybermen have repeatedly made rather a bad show of proving this in practice. On more than one occasion, they have been seen to be teetering on the edge of extinction. Possibly their eagerness to force people against their wishes to replace flesh and blood with metal and oil and dispose of those pesky emotions, has made them a tad unpopular, resulting in rather aggressive resistance.

Below:

The Cybermen remain optimistic in *Revenge of the Cybermen*.



In *The Tenth Planet* [1966 – see Volume 8], the original Cybermen fetched up in Earth's solar system on their wandering planet, Mondas. It all looked a bit dicey for the human race for a while, as the Cybermen invaded the cities of the world, cheerily announcing, "You will become like us." But things quickly went pear-shaped for them, when Mondas sucked up too much of the Earth's energy and fell to bits, reducing the Cybermen to puddles on the floor in the process.

The Mondasian Cybermen may have been kaput, but a new lot from the planet Telos were soon throwing their weight around the galaxy. However, things apparently didn't go too well for them either, as by the time the Second Doctor paid them a visit in *The Tomb of the Cybermen* [1967 – see Volume 10] they were reduced to just a handful, all tucked up in hibernation – albeit in a somewhat elaborate, but ultimately unsuccessful plan to jump-start a new Cyber empire.

The Fourth Doctor encountered the Cybermen in the aftermath of the Cyber Wars, in *Revenge of the Cybermen* [1975 – see Volume 23]. Once again the silver giants had been reduced to barely more than single figures, with the Doctor describing them as "just a pathetic bunch of tin soldiers skulking about the galaxy in an ancient spaceship". The Cyber Leader was having none of it though, insisting that the Cybermen were "destined to be rulers of all the cosmos". This proved to be over-optimistic, as he and his Cyber-chums were blown to smithereens a short while later.

John Ainsworth – Editor



'A CORE CYBERMAN TRAIT WOULD
SEEM TO BE: NEVER GIVE UP,
EVEN WHEN THINGS ARE LOOKING
A BIT GRIM.'



THE GIRL WHO WAITED

➤ STORY 221

Amy becomes separated from the Doctor and Rory on the paradise planet Apalapucia, in the middle of a plague. The Doctor and Rory must save her... but time for Amy is passing at a different speed.

DOCTOR,
I'M
WAITING



THE GIRL WHO

'KAREN GILLAN'S IMPRESSIVE PERFORMANCE IS ONE OF THE MAIN REASONS THAT FANS WARM TO THIS EPISODE.'

Introduction

An idea that *Doctor Who* often returns to, is characters being prematurely aged. Jo in *The Claws of Axos* [1971 – see Volume 16], poor old Stuart Hyde in *The Time Monster* [1972 – see Volume 18], Professor Kerensky in *City of Death* [1979 – see Volume 31], the Doctor himself in *The Leisure Hive* [1980 – see Volume 32] and Nyssa and Tegan in *Mawdryn Undead* [1983 – see Volume 36]. It's a tempting little plot wrinkle in a series that deals with time travel. It also gives the make-up department the opportunity to do something a bit more creative.

Since the series returned to television in 2005, the majority of the regulars have braved hours in the make-up chair to pile

on the decades. In Amy's case, of course, she hadn't aged prematurely. In *The Girl Who Waited* she was abandoned by the Doctor for 36 years. This is on top of the 12 years she waited for the Doctor at the start of *The Eleventh Hour* [2010 – see Volume 63] and the additional two years she waited at the end (admittedly under slightly less isolated circumstances). It's still peanuts, of course, compared to the 2000 years Rory waited for Amy in *The Big Bang* [2010 – see Volume 66].

It's slightly strange that writer Tom MacRae made the 36 years that Amy was isolated a miserable experience. If she'd lived a contented life, the dilemma over whether to save old Amy or to erase her from existence would have been a trickier – and all the more tragic – call. As it stands, the obvious choice was to go back and save the younger Amy before it all happened – even if it meant the older Amy, with her experiences and autonomy, would have to sacrifice herself.

Instead of being looked after at the Two Streams facility, Amy spent her time trying to avoid the Handbots. Like the Siren in *The Curse of the Black Spot* [2011 – see Volume 67] earlier that year, these were a type of artificial intelligence, misguidedly trying to cure someone. Both of these were variations on a similar idea first seen in *The Empty Child/The Doctor Dances* [2005 – see Volume 50].

You could argue that older Amy was given a tougher case to argue, when she decided she didn't want to die. And Karen Gillan's impressive performance – under all that make-up – is one of the main reasons that fans warm to this episode. ■

Left:

An aged Fourth Doctor in *The Leisure Hive*.



STORY

The Doctor has decided to take Rory and Amy to the beautiful world of Apalapucia. The TARDIS lands in a white room, and while Amy goes back inside to get her phone, Rory presses a green button and a door opens. Inside, the Doctor and Rory find a room containing a large looking glass. [1]

Amy emerges from the TARDIS and presses a red button, which takes her into an identical version of the same room. The door closes behind her. She speaks to the Doctor and Rory via the looking glass, then a robot enters and welcomes them to the Two Streams Facility. The looking glass glitches - and Amy tells the Doctor she has now been in the room for a week! [2] She's in a faster time-stream!

The robot explains that Apalapucia is under planet-wide quarantine due to an outbreak of Chen-7 plague. The

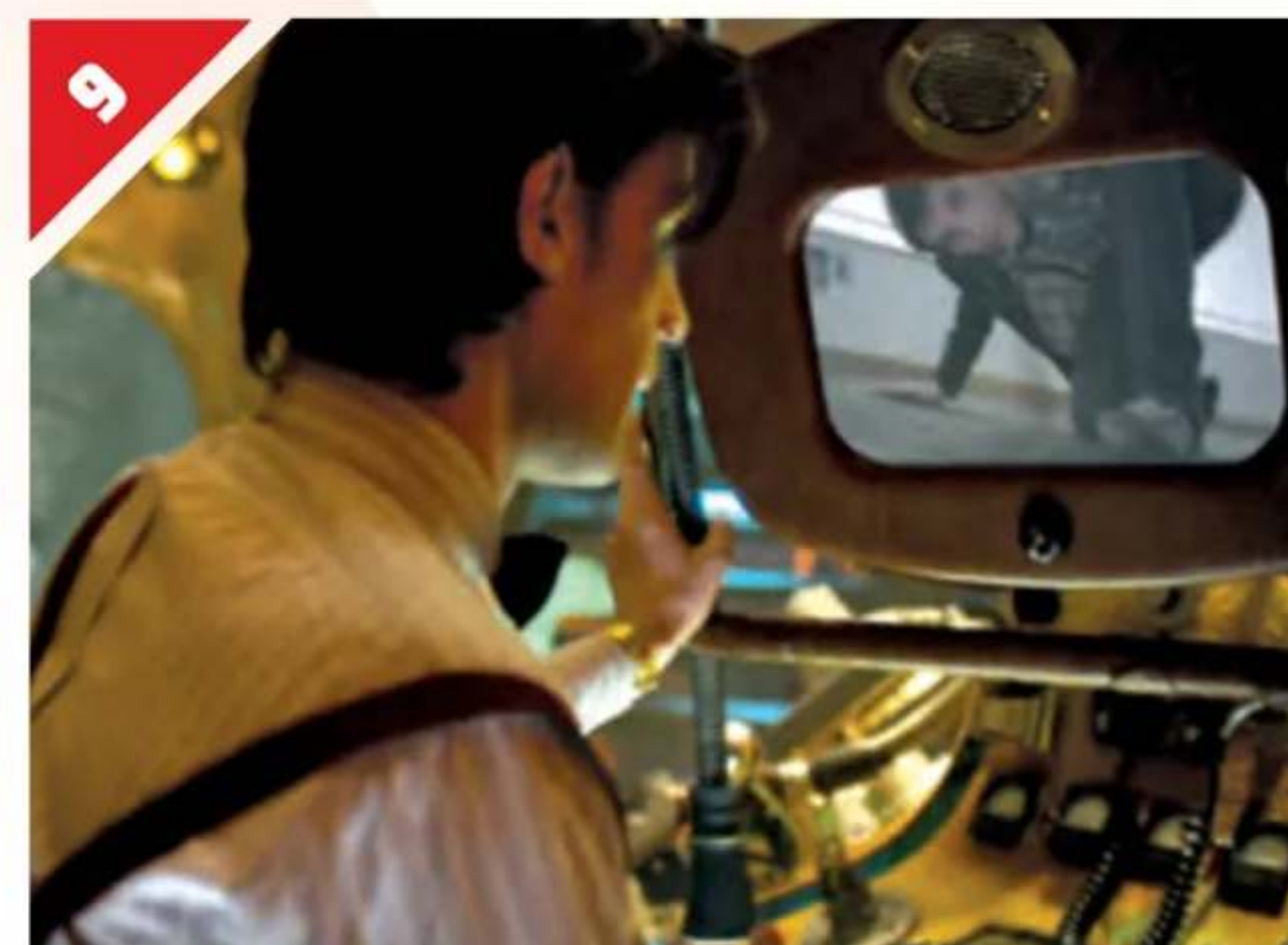
area they are in is sterile and the plague does not affect humans - but it is lethal for Time Lords, so the Doctor can't enter the Facility. He uses the 'time glass' to tell Amy to go into the Facility and find somewhere to hide. [3] Back in the TARDIS, the Doctor then gives Rory some glasses which will enable the Doctor to see what he sees.

Amy enters the Facility where a sinister 'Handbot' advances towards her, intending to inject her with lethal medicine. [4] Amy flees into a vent tunnel, where the robot is unable to see her.

The Doctor locks the TARDIS onto Amy's time-stream and lands it in a gallery in the Facility.

Amy enters a 'gate' area which leads to the various zones. [5] The Facility's disembodied Interface explains that vents channel exhaust fumes from the temporal engines and Amy realises the temporal engines mess up the Handbots' sensors.





Rory explores the Facility, and is attacked by a figure in improvised armour. The figure turns out to be Amy – but older. She has been living alone in the Facility for 36 years. [6]

Amy leads Rory to her lair in the temporal engines, where she tells him – and, via Rory's glasses, the Doctor – her life has been hell. The Doctor gets some technical specifications from the Interface and realises that he can fix everything by using the temporal engines to fold two points of Amy's timeline together. [7]

Amy realises the Doctor intends to rescue her past self, which will mean *she* will cease to exist. The only way she can survive is if she leaves with the Doctor and Rory.

Using the time glass, Rory makes contact with the young Amy as she enters the lair. Young Amy persuades her older self to help her – she agrees, but on the condition that they take her with them. [8]

Under the Doctor's guidance, Rory manages to bring the two Amys into the same time-stream, with the TARDIS struggling to sustain the paradox. [9]

They head to the gate area, where they are attacked by Handbots. Old Amy holds them off [10] as Rory and young Amy enter the gallery, only to find more Handbots there. One of them injects Amy with an anaesthetic that renders her unconscious. Rory carries her into the TARDIS. Old Amy then reaches the gallery and runs towards the TARDIS – but the Doctor closes the door. [11] He explains to Rory that if they leave her, she will cease to have ever existed.

Rory still wants to let Old Amy in – but she appeals to him not to let her in. [12] She is then knocked out by one of the Handbots as the TARDIS dematerialises. And in the TARDIS, the young Amy wakes up, now the only Amy.

THE GIRL WHO WAITED

▶ STORY

'BY THE TIME AMY COULD BE RESCUED BY
THE DOCTOR AND RORY SHE HAD LIVED
DECADES OF HER LIFE.'

Pre-production

“A special and unusual story – it doesn’t really have any other guest characters, doesn’t have a villain, and the Doctor isn’t actually in it that much,” was how writer Tom MacRae described his new episode of *Doctor Who* on BBC’s regional *Look East* magazine programme shortly before transmission.

Northamptonshire-born Tom MacRae had previously written the two-part story *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52] which had reintroduced the Cybermen to *Doctor Who* in the 2006 series. Since then, he had come close to having another script, *Century House*, accepted as the eighth episode of the 2008 series after

being deferred from the 2007 run; this would have been a story focusing on the Doctor, who would become involved in the live broadcast of a *Most Haunted*-style reality television programme... but which was ultimately felt to be too similar to elements of the seventh episode, *The Unicorn and the Wasp* [2008 – see Volume 58]. However, MacRae’s career had blossomed outside *Doctor Who* with scripts for ITV1’s *Marple* and *Lewis* as well as BBC One’s *Bonekickers*. He also won an award with his first book for children, *The Opposite*.

Since first working on *Doctor Who*, MacRae had got to know executive producers Steven Moffat and Piers Wenger, and during 2010 wanted to submit a



Above:
Older Amy
meets her
younger self.

new story for the series. Prior to going in to pitch in the early autumn, he had an idea for a high-concept time-themed storyline which he discussed with his friend and fellow writer Leo Richardson on a boat trip; the reason for this was that he knew that Leo did not like science-fiction concepts. However, Leo understood MacRae's idea which encouraged the writer to develop his concept of a time-bending story and so pitched it to the *Doctor Who* production team a week or so later.

"I went in with the most Moffaty idea I could think of, thinking it might be too much," MacRae told *Doctor Who Magazine*.

The idea was originally called *The Visitors' Room* and concerned the Doctor's companion, Amy, becoming trapped in an environment where time ran at a different speed, meaning that by the time she could be rescued by the Doctor and Rory she had lived decades of her life... while in tandem her younger self was still existing in her own past. Moffat was concerned that – to coin one of his own pieces of the Doctor's phraseology – the idea was a bit 'timey-wimey', even by the standards

of his own chronology-twisting scripts such as *The Girl in the Fireplace* [2006 – see Volume 52], *Blink* [2007 – see Volume 56] or *The Pandorica Opens/The Big Bang* [2010 – see Volume 66]. However, the storyline was sufficiently strong for MacRae to be commissioned to develop it further as a potential standby story. One of the slots for the 2011 series had yet to be allocated... and alongside MacRae's idea were four other possible stories from other writers.

"I fought for this spot. It was always a floating script... That's one of the reasons I worked so hard on it – I wanted it to be made," MacRae told *Doctor Who Magazine*. He very much wanted to write a special story for Amy Pond – as played by Karen Gillan – rather than a tale which would work with any other companion; this was because a central part of the idea was that Amy would again be 'The Girl Who Waited' as first seen in *The Eleventh Hour* [2010 – see Volume 63]. The basic idea of the time-streams and two Amys did not alter during development, and indeed the first 20 pages of script barely changed at

all. The central idea was that the viewers would become engaged in the plight of the two Amys. However, in the original draft, the older Amy did not appear until quite near the end. One speech from the very first draft was Amy describing Rory as the most beautiful man that she had ever met. While this was not vital to the plot, executive producer Beth Willis liked this dialogue so much that she insisted that it should remain in the final script.

Heartbreaking decision

The story originally had far more science-fiction concepts and ideas at the start of the episode, but many of these were jettisoned during development to allow the Doctor and Rory to encounter Old Amy at an earlier stage and so dwell upon the appalling situation which Amy found herself in... plus the heartbreaking decision facing the Doctor and, more importantly, Rory. Consequently, while the script had initially started off with the feel of a science-fiction prison-break narrative, it softened into something with far greater emotion from the characters. By now it was also clear that some other characters who had appeared early in the tale to set up the situation and concepts were no longer needed. Consequently, the core story involving the three regular characters ended up as being clear and

simply plotted. Realising that the life of Amy was the key element, MacRae expanded this as the emotional strength of his story and pushed it as far as he could, stripping back on any redundant elements. The removal of some of the science-fiction elements also simplified what had originally been a more complex resolution to the situation into one which was firmly rooted in the characters. "It's all about Amy and Rory and about the idea of if you could be in the same place at the wrong time," explained

MacRae on *Look East*, "it's about losing someone and trying to get them back."

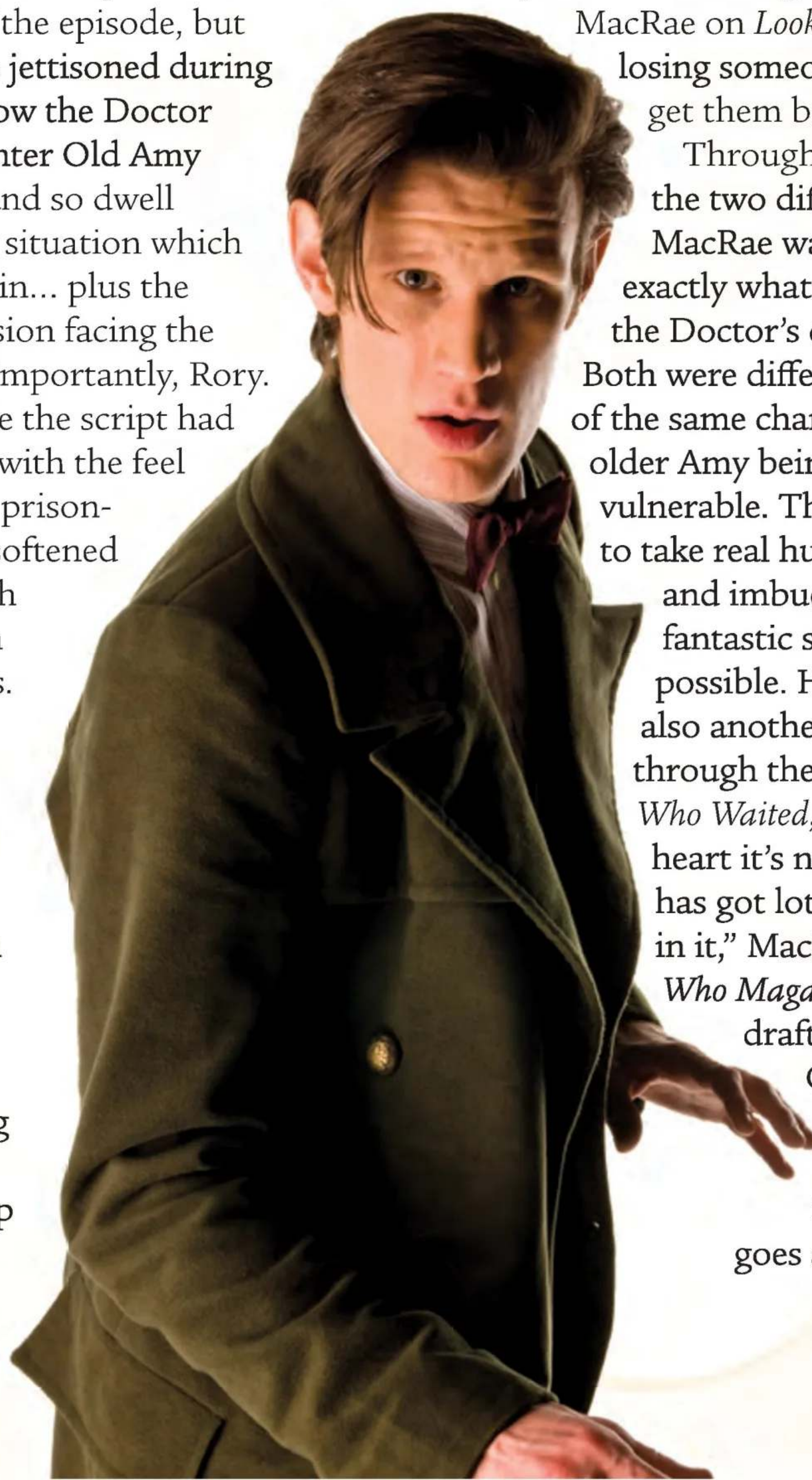
Through his story and the two different Amys, MacRae was keen to explore exactly what sort of person the Doctor's companion was. Both were different versions of the same character, with the older Amy being angry and vulnerable. The writer's aim was to take real human emotions and imbue these in the fantastic situation as far as possible. However, there was also another vein running through the story. "*The Girl Who Waited*, although at its heart it's not funny at all, has got lots of humour in it," MacRae told *Doctor Who Magazine*. "Draft by draft, [script editor] Caroline Henry was saying, 'It's getting much funnier as it goes along...'" The

Connections: Chen 7

► The Doctor's Time Lord physiognomy with two hearts, as established in *Spearhead from Space* [1970 - see Volume 15] is key to the Doctor's vulnerability to Chen-7.



Left:
The Doctor faces a moral choice.



Connections: Clom

► The Check-In Girl refers to the planet Clom, the home of Abzorbaloff in *Love & Monsters* [2006 – see Volume 53] and the twin world of Raxacoricofallapatorius. There was also apparently a Disneyland on the planet Clom; Disneyland was a theme park established in California by the Disney Corporation in 1955.



script was also written to be budget conscious, and so MacRae drew upon simple, blank, neutral sets and basic doorframes that would transport characters to different places.

“This was commissioned as a back-up script... The first two drafts were great and I liked them very much,” Moffat told *Doctor Who Magazine*. “And then, sitting on the train to Cardiff, I read the third draft and I felt that old gut-punch of ‘This is brilliant’. Because suddenly it was clear and clever and

moving and thrilling – and I was on the phone to the others to say it wasn’t a back-up script any more.” Moffat was very keen to see Amy given a showcase in this script, feeling that his character had always had the potential to be an action hero, as she displayed a ruthless streak when cornered.

MacRae also enjoyed his first taste of writing for the Doctor’s eleventh incarnation. “It’s wonderful writing for Matt, he’s such a fantastic actor and a genuinely lovely guy,” he told the *Northampton Chronicle*. “He’s about the same age as me, we’re from the same town and we’ve got a lot of friends in common, so it was great to work with him. And as the Doctor, I admire him so much. I’m a huge fan of what he’s done on the show, I would say he’s ‘my Doctor’.”

For the main protagonists of the story, Tom MacRae had developed well-meaning robotic figures which attempted to help the infected such as Amy – but whose compassion would turn out to be deadly. He originally envisaged these as cloaked figures which would advance with a hand stretched out from their garb to administer



treatment; a potential influence on this was a scary scene MacRae recalled from *The Trial of a Time Lord* [1986 – see Volume 42] in which the Vervoids had attacked one of their victims and overcome them with a thorn delivered from their hands. The cloaked figures transformed into full body-suited robots. In one draft of the script, one of the Handbots was to lose its hand when it was chopped off, but the hand would continue to move around of its own accord like Thing from the comedy horror series *The Addams Family*. This would climax in a sequence where Rory was able to see where the scuttling hand was through the Time Glass and had to try to direct Amy as to its whereabouts. “It would have been scary and funny,” he told the BBC website as he recalled that this was changed to get the characters back into the TARDIS.

There was one notable change made to the script when it was scheduled for production. “I got a call from Caroline Henry saying, ‘Now don’t shout, but



can you just take Matt out of the story?” recalled MacRae in *Doctor Who Magazine*. This proved straightforward for the writer; by having the plague pose a threat specifically to the Doctor as a twin-hearted being (unlike Amy and Rory), the Doctor would have to spend much of the narrative aboard the TARDIS. The scenes where he originally accompanied Rory back out into the Kindness Facility of Apalapucia were simply reworked so that the Doctor remained aboard his ship and communicated with Rory via his special spectacles. Consequently, the Doctor would be present throughout the entire story, but the bulk of his scenes could be recorded by Matt Smith in a single day aboard the standing TARDIS set, consequently freeing Smith up to appear in the Doctor-centred *Closing Time* [2011 – see page 88] which would barely feature Amy and Rory.

During development, the title had changed to *The Visiting Hour* and then to simply *Kindness*. However, the final title of the episode was *The Girl Who Waited*, a nod

to how the Doctor had referred to Amy when she had waited for him for a very long time in *The Eleventh Hour* [2010 – see Volume 63] and *The Pandorica Opens/The Big Bang* [2010 – see Volume 66]. Along with *The God Complex* [2011 – see page 50], *The Girl Who Waited* was to be made as part of Block Five under the direction of Nick Hurran. Although new to *Doctor Who*, Londoner Hurran had an extensive television career, having worked on a wide variety of shows since the 1980s including *Never the Twain*, *Wogan*, *Telly Addicts*, *Boon*, *Outside Edge* and *The Last Detective* (on which he was also producer) as well as directing at the Royal National Theatre and films such as *Little Black Book* and *It's a Boy Girl Thing*. He had directed Tom MacRae's script *The Lines of War* for BBC One's *Bonekickers* series (which delighted MacRae, who knew that Hurran would turn his script into something amazing), and also helmed ITV1's revival of *The Prisoner*.

Old Amy

It had originally been planned that a readthrough for *The Girl Who Waited* and *The God Complex* would be held at Upper Boat on Wednesday 9 February at 5.30pm... but in the event only *The God Complex* was read since this was the first to enter production; the reading of *The Girl Who Waited* was deferred for a few weeks. One of the initial discussions about production of the episode concerned the realisation of Old Amy. The team had two options: either to cast an older actress who resembled Karen Gillan in the role or to use prosthetics to age Gillan for the Old Amy material – and to record many key scenes twice with Gillan playing both roles. The concerns on the part of the production team were that another actress might not allow the audience to accept Old

Left:

The Doctor and Rory look through a Time Glass.

'KAREN GILLAN HEARD ABOUT THE NARRATIVE FOR THE EPISODE AND PETITIONED HARD TO BE ALLOWED TO PLAY BOTH PARTS.'



Connections: Cool shades

► When getting Rory to wear the spectacles, the Doctor claims that “glasses are cool”, expressing his usual belief in items of clothing or styles established when he chose to wear a bow tie in *The Eleventh Hour* [2010 – see Volume 63].



Amy as Amy, but to view her as a brand-new character. Moffat felt that it was best to have the same performer in both roles. During the discussion period, Karen Gillan heard about the narrative for the episode and petitioned hard to be allowed to play both parts. “They were talking about getting in an older actress, and I was, like, ‘Please let me do it.’

I thought, I really, really want to play the 57-year-old version of Amy. I really just feel like I know Amy,” recalled Gillan in *Doctor Who Magazine*.

“I volunteered myself to play older Amy,” she explained on *Doctor Who Confidential*. This fitted in with the production team’s thoughts: “In the end we all felt that this had to be Karen Gillan playing this part because that was the only way you would really care about her,” explained Beth Willis on *Doctor Who Insider*.

The readthrough draft for *The Girl Who Waited* was issued on Tuesday 8 February and contained various differences to the shooting script. As the Doctor deduced the purpose of the Kindness Facility, he originally said, “Oh. That’s it... That’s so beautiful. That’s so sad. One day that lasts a life time... There’s no cure, you can never leave, but you get to live a full and long life.” Explaining further to Rory, he commented, “There must be fixed visiting periods, when the Green Anchor and Red Waterfall timestreams meet up. Then after that – well you saw it; the red light comes on, a couple of seconds pass for us, and for Amy...” When the Doctor told Amy that he was going to use the TARDIS to smash through to her, he originally added, “I promise you won’t be waiting long.” However, once aboard the TARDIS

with Rory he admitted, “Something you need to know, small point, but we might not get there exactly when we left, might overshoot a bit, might be a bit late.” “How late?” asked Rory. “A few hours? A few days?” ruminated the Doctor. “She’ll be in there for days?” exclaimed Rory. “Or a few weeks... maybe,” admitted the Doctor. “Weeks! What about years?” asked Rory. “Years! No! Not years! I’m not an idiot! And here – we – go!” replied the Doctor, slamming a lever and bringing the TARDIS in to land. “If we’re out, can we try again?” asked Rory, to which the Doctor replied, “No, this is a one-time-only trip. How can I put it simply? We try twice, the planet blows up.”

When Rory emerged into the Gallery and saw the ‘ghosts’, the Doctor explained, “Forty thousand residents, they put them in family groups, community groups, groups of friends; each group gets their own timestream. It’s quarantine within the quarantine.” “So Amy’s completely alone in here?” asked Rory. “Apart from the Handbots – that’s why they don’t see,” replied the Doctor. “Having to keep track of all this – visual sense would be

Right:

“You really could spend a lifetime in here.”





too confusing. Think of it like a TV set, but we're watching every channel at once. Every group living their own extended day. Their last day. Stretched into a lifetime." When Rory found Amy's smudged lipstick message, he asked the Doctor of the Time Glass, "Why's it doing that? How come the Time Glass is looking back in time?" "In the visitors' room I locked it onto young Amy," explained the Doctor, "it'll always show us when she is, and from our point of view – that's in her own past." "Waiting," replied Rory. "For us..."

The sequences in the garden were originally set in a forest, with Rory and Old Amy stepping into the rich foliage through the glowing doorway. "How can you have a door without a wall?" asked Rory, to which Old Amy rapped the 'air' beside the door which made a noise and replied, "The wall's there, you just can't see it." In the forest, Rory was stunned by a Handbot 'dressed in a gardener's brown overalls'.

As the Doctor explained his rather wobbly plan to Amy and Rory, he commented, "I know, blinding you with science, but think malleable,

think bendable, think the impossible. There's 40,000 residents in thousands of timestreams, all kept in place by temporal engines... Old Amy and Young Amy will literally exist here in the same place at the same time and that's how we bring her home... I just need something to connect the two Amys across time, a sentient signal – Old Amy! That's you! You're the link between your past and your present." He also emphasised to Rory of his choice of whom to rescue, "That's the only Amy that's coming on the journey. We can't try twice." None of the rewiring instructions from the Doctor to Rory appeared, and Amy recalled Rory dancing at the "junior disco". The montage of Amy recalling the TARDIS was a later edition too.

Left:

Old Amy fends for herself.

Planet Takeaway

The final TARDIS scene was substantially different at this stage, starting with Amy waking up and asking, "Where am I?" "In the TARDIS," explained Rory. "No, where am I? Old me?" clarified his wife. "She couldn't come," replied Rory. "She gave you the future, Amy. She gave us a future." "So, she's just... gone?" asked Amy. "No," replied the Doctor, "she's yet to be. Make her proud, Amy. Make her proud of all you become. Now, I'm starving, who fancies food? I fancy food. I fancy fancy-food. Rory – Takeaway? That's a planet by the way, Planet Takeaway, fantastic Chinese restaurants. Terrible Thai. Middling pizza." "What I really need – is a bath," declared Amy, "My head's like cotton wool. That thinks it's broken glass. Order for me, eh? Love you." Kissing Rory, Amy headed out of the control room via

Connections: Downsizing

➤ The Doctor refers to jettisoning parts of the TARDIS architecture – in this case a karaoke bar – in a manner first seen in *Logopolis* [1981 – see Volume 33].





Above:
Hello to
the Handbots.

an inner door, leaving her husband to talk to the Doctor about the solution to the paradox. “Sometimes there’s no right and wrong. Just wrong and less wrong,” the Doctor told Rory as he pondered if it would be better for the Ponds if he had never met them. “No. Don’t say that,” said Rory. “We won today. Time travel, sometimes it... shows you things, but Amy came home. She’s home now.” With this, Rory walked off, leaving the Doctor alone at the console. “I can’t keep doing this to them...” whispered the Doctor to himself as he slammed a lever down and made his choice...

A shooting script for *The Girl Who Waited* was issued on Thursday 17 February. In it, the visitors’ room was described as ‘a decent sized space, white walls, white floor, white ceiling – clinical. Green Anchor designs are placed on each wall, like a logo. In the centre of the room – a long white desk with seats on either side, and

mounted in the top of it – a device exactly like a large magnifying glass, straight out of Sherlock Holmes. Except this is a Time Glass. The lens is the size of a bicycle wheel, in a brass fitting. The wood handle is fixed to the top of the desk. Mounted into the handle in a vertical row, just below the lens, are two round lights, one green, one red. The red light is currently illuminated (meaning the Time Glass is inactive, showing the real room through the lens).’ When the Time Glass operated, the script noted, ‘it illuminates with a gentle noise like a PC starting up. The Time Glass is now active.’

The Handbots were envisaged very differently, and the first – encountered by the Doctor and Rory – was outlined as ‘a robot. Dressed in a cross between a concierge’s uniform and a security guard’s – official looking but helpful rather than threatening. The head is white, smooth and featureless, like an egg. Mounted on its

left chest are two lights – one green, one red, neither illuminated at the moment. And rather horribly... its hands are human. Flesh and nail and muscle – at the end of tight long cuffs. The Handbot sees with its hands – having no eyes at all. It holds one palm out flat as it enters the room, scanning round with it, reading the Doctor and Rory's presence... Handbot speaks with a soft, calming voice.' Later on, other Handbots were seen 'in blue guards' uniforms' while the one which attacked Amy with syringes at the Check-In was seen 'in a pilot's uniform and hat'. At this point, the Handbots did not have their secondary delivery system where their faces opened up. The voice of Interface was originally male, described as 'a rich, warm voice like Eddie Mair's' in reference to the tones of the Scottish broadcaster best known as the host of Radio 4's *PM* programme.

Art gallery

The Gallery of Red Waterfall 2 was outlined as 'an art gallery – full of familiar paintings and sculptures – Mona Lisa, Venus de Milo – but interspaced [sic] with loads of really weird alien stuff, a mish-mash of known and unknown'; this referenced both the sixteenth-century painting *La Gioconda* by Leonardo da Vinci and the second-century BC Greek sculpture attributed to Alexandros of Antioch. Old Amy was introduced as 'a figure' described as being 'dressed in a mish-mash of scavenged and adapted pieces hammered into armour, all mis-matched – a direction sign, a half-pipe, a bit of Handbot face casing. The figure's face is covered in a visor and it carries a long Japanese sword in one hand and a bo staff in the other. With catlike grace it strides towards Rory on

the ground, levelling the sword blade at his throat. The figure pulls the visor up revealing the lined, worn face of a fifty-something-year-old woman, close cropped red/grey hair.'

In the scene where Rory and Amy made their way towards the departure gate, the conversation between Rory and his older wife was originally far longer with references to red-headed television presenter and journalist Anne Robinson. After Rory told Old Amy to stop flirting with him, Old Amy replied, "Aren't you going to compliment my hair? I did it for you. Don't you remember, you had that thing for Anne Robinson." "I was 14!" protested Rory. "So was I," replied Amy, "And you had a thing for Anne Robinson." "I didn't!" argued her husband. "You sent her a Valentine. Twice," insisted Old Amy, nodding to her younger self, "I can tell you what she's thinking; one day, when I'm older, I am going to fulfil my husband's wildest *Watchdog* fantasy. And look. I did." She gave an Anne Robinson-style wink and said, "Goodbye." "I... oh... wow..." gasped Rory.

For the Doctor and Rory, the events took place pretty much in real time over the space of an hour or so, but for Old Amy, the adventure spanned 36 years three months and four days.

A new production schedule for Block Five was then issued on Monday 21. Because of changes to planned recording days at weekends, various locations and sequences were shuffled around; it had originally been planned to record the forest scenes at Dyffryn Gardens on Friday 4 March, at the power station in Uskmouth on Friday 11, at the National Museum of Wales for the Gallery of Red Waterfall on Monday 14 and Tuesday 15, and then to record the TARDIS scenes on Saturday 19. ■

WAITED

STORY 221





'OLD AMY DEVELOPED A NINJA-STYLE
TYPE OF FURTIVE MOVEMENT.'

Production

Insert recording for *The Girl Who Waited* began on Wednesday 23 February; this was Day 6 of Block Five and was largely devoted to *The God Complex*, but after 2pm a second camera unit recorded all the material with the video Check-In Girl played by Josie Taylor in Studio 6 at Upper Boat Studios. During the day, Karen Gillan was scheduled to have a fitting for her prosthetic as Old Amy, and Rhiannon Ward was also to have a series of fittings since she would be body-doubling Gillan for much of the recording on *The Girl Who Waited*. The prosthetics camera test was deemed successful and so plans for Gillan to play Old Amy went ahead. "It's really scary," Gillan told *Doctor Who Magazine* of

the aging prosthetics, “It was really freaky seeing myself for the first time. It was one of the freakiest things ever.”

The readthrough for *The Girl Who Waited* was held at 7.30pm on Thursday 24 February at the Novotel in Cardiff following recording for the day on *The God Complex*; the only cast members required were the three regulars – Matt Smith, Karen Gillan and Arthur Darvill – plus Rhiannon Ward. “When I read the script for *The Girl Who Waited* I was so excited because it explores brand-new territory in the character of Amy Pond,” Gillan told the BBC website, while explaining to *Confidential* about the different versions of Amy: “I see them as two different characters. They’ve led two different lives which has made them very different.” Arthur Darvill was also very impressed with the script with regards his character’s involvement, telling *Confidential*, “I think it’s one of the hardest situations Rory’s ever been in.”

Right:

The handy Handbots seek their patients.

Handbots

Alongside recording on *The God Complex*, Gillan had a costume-fitting for Old Amy at noon on Monday 28 February; this featured some subtle padding to show Old Amy as being still fit and quite muscular. Recording on *The Girl Who Waited* began in earnest on Tuesday 1 March. The morning was devoted to work on *The God Complex* on location, while back at Upper Boat the team from BBC Three’s *Doctor Who Confidential* was present for the Handbot rehearsals being conducted by choreographer Ailsa Berk with her team of movement artists in Studio 2 from 9am. Six plastic Handbot suits had been constructed by the specialist costume-maker Robert Allsopp (who had constructed the peg-dolls for the Mark



Gatiss’ script *Night Terrors* [2011 – see Volume 68]), and during the day stunt performer Belinda McGinley also had a fitting with one of these for the action sequences which she would be required to perform in later scenes. The suits were specifically designed to enforce a rigid, robot-like movement, particularly with regards the mobility of the hands and arms. Also present for recording was Tom MacRae, who was delighted with the look of the Handbots; the finished image of the robots looked benign and pleasant, but allowed the automatons to become threatening later in the story. Beneath the solid masks of the Handbots, the actresses wore smooth hoods over their hair.

When the team returned to Upper Boat later on that day, Berk also worked with Gillan regarding her movement and posture for her performance as Old Amy, and how Old Amy would have developed a ninja-style type of furtive movement. Gillan also had sessions with a voice coach who explained how her voice as Old Amy should be lower in tone. The actress was careful, however, to show glimpses of younger Amy at key



points in her performance as required by the script.

From after lunch to 8pm, recording continued in Studio 5 where the visitors' room and associated entrance corridor had been constructed for the Two Streams Facility. This was initially dressed as the visitors' room for Green Anchor in which the Doctor and Rory found themselves. This was the first day on which Matt Smith worked wearing the Doctor's new longer coat which viewers would first see in *Let's Kill Hitler* [2011 – see Volume 68] (an episode recorded after *The Girl Who Waited*); "I've been campaigning for a new coat," he told the *Confidential* crew as he demonstrated to his co-stars how the garment had a special pocket for the Doctor's screwdriver... and then proceeded to continue teasing Karen Gillan. In addition to the three regulars, Barbara Fadden also featured as the Handbot which approached the Doctor and Rory, with the actress being shot from angles which did not require her to be wearing the costume's head.

Work on Wednesday 2 March began at 7am with a further prosthetic test for

Gillan to try out her make-up as Old Amy; for four hours, Gillan tested out the neck and face pieces as well as the teeth fashioned for her by a specialist company called Fangs FX. Meanwhile, the camera crew began recording at 8am with further work on the futuristic white sets in Studio 2, completing various shots in the entrance corridor and visitors' room for Green Anchor with the focus on Smith and Darvill.

From Thursday 3 March, a second production team was at work on *Closing Time* [2011 – see page 88] which comprised Block Six; as such, some of the regular crew was split between the two units and Matt Smith went to work with the team recording on location for *Closing Time*. Nick Hurran's team remained at Upper Boat, continuing to record on the sets in Studio 5 from 8am. Scenes of Amy in the entrance corridor were completed first, followed by the material of her in the visitors' room and airlock for Red Waterfall 1. For the shots requiring glimpses of the Doctor and Rory, Matthew Humphries doubled for Smith alongside Darvill. Elsewhere at Upper Boat, the Handbots had their final fittings. The end of the day was spent working on *The God Complex*.

A series of pink revision pages was also issued for *The Girl Who Waited* on Thursday 3. These generally covered the new facet of the Handbots, which allowed their faces to open to reveal their secondary delivery system for their drugs: 'Suddenly, its head starts to split open – the line of the split extends and runs side-to-side along the whole length of the Handbot's lower face – a horizontal crack in the whole head appearing. Then – the top half of the face

Connections: Work of art

► A version of the *Mona Lisa* painting by Leonardo da Vinci can be seen in the Gallery on Apalapucia; this famous portrait had been central to the plots of *City of Death* [1979 – see Volume 31] and the 2009 adventure *Mona Lisa's Revenge* from *The Sarah Jane Adventures*.



Connections: Raggedy man

► Old Amy calls the Doctor “Raggedy Man” as she had done in *The Pandorica Opens/The Big Bang* [2010 – see Volume 66], recalling her childhood memories of the “Raggedy Doctor”. Rory also recalls the Doctor wearing a fez in *The Pandorica Opens/The Big Bang*.



slides up, like a motorcycle helmet visor being opened – the lower half staying fixed in place as everything else moves up and away from it. Imagine yawning and the whole of the top of your face sliding off – that’s what it looks like. As the face slides clear it reveals the internal workings; blinking lights and wires – and a nozzle in the centre of the ‘face’, where the bridge of the nose would be – which extends out of the Handbot head – a blow

pipe!’ The conversation between Rory and Old Amy about Anne Robinson was also dropped in favour of a shorter exchange about their childhood, while there were also minor changes to Old Amy’s demise as the Handbot injected her.

Friday 4 March saw Nick Hurran’s team working on *The God Complex* while Smith, Gillan and Darvill concentrated on *Closing Time*. On Saturday 5 March,

the *South Wales Echo* ran a story about the recently announced *Doctor Who* bus tours of Cardiff run by Brit Movie Tours for four hours every Saturday from the start of April; the company had previously run similar location tours for the sitcom *Gavin & Stacey*.

The Wales Millennium Centre in Cardiff Bay was to be one of the main venues for parts of the Two Streams Facility, having previously been featured in *New Earth* [2006 – see Volume 51] and *The Sound of Drums* [2007 – see Volume 56] as well as episodes of *The Sarah Jane Adventures*. For Monday 7 March, a ‘continuous day’ without a lunch break was scheduled starting at 7.30am and concluding at the earlier hour of 4.30pm. Gillan had a 4am start so that Neill Gorton and Dominique Colbert from Millennium FX could apply the prosthetics to transform her into Old Amy; Ward would play Young Amy for the day. Of the aging process, Gillan told the BBC Press Office, “It was great fun – despite the early starts each day!”

Below:

Amy is stuck in Red Waterfall...





Once in make-up, during the morning Gillan rehearsed some action sequences with stunt arranger Crispin Layfield and also McGinley who would be playing the stunt Handbot. A team from *Doctor Who Confidential* was present, along with Ailsa Berk, who supervised the first major sequences with the Handbots. Work began on the scene at the Red Waterfall check-in as the two Amys met and engaged in combat with the Handbots, and then the subsequent scene in which Rory and both Amys attempted to evade a whole group of Handbots as they approached the departure gate. The crew then moved onto the Check-In scenes earlier in the episode where Old Amy lost her temper with the Doctor. For various sequences during the story, a take of the scene also had to be recorded on a handheld camera to simulate Rory's point of view through his spectacles for later playback onto the TARDIS screens.

Monday 7 March was also the day that Faith Penhale was announced as the new head of drama at BBC Cymru, joining the corporation from Kudos Film and Television, and would be taking over the senior position from Piers Wenger; Wenger would however continue in his role as an executive producer on *Doctor Who* for the next few months.

There was no early make-up start for Gillan back at the Millennium Centre

on Tuesday 8 March where work from 7am to 4pm was planned around scenes featuring Young Amy. The first sequence to be recorded was of Amy entering the spaceport coffee bar and talking to the interface. Following this, the BBC crew moved to the upper floor of the venue to record Amy hiding and leaving her lipstick message for the Doctor. The other half of the scenes from the previous day were now recorded with Gillan as the younger Amy and Ward standing in as her older self; parts of the scenes already recorded were played back for reference, with the *Confidential* crew again present to cover work, including McGinley's flip in the Handbot costume onto a crash mat when attacked by Amy. A greenscreen was also used for planned multiplication shots of the Handbots assembling at the Red Waterfall check-in along with a few other insert and effects shots of desks and the plinth seen as a hologram in the garden scenes.

Red Waterfall

Safety precautions were of paramount importance on Wednesday 9 March when the Block Five team recorded from 7am to 5.40pm at Uskmouth Power Station in Newport; this venue had been used a few weeks earlier when recording *A Good Man Goes to War* [2011 – see Volume 68]. Gillan was playing Old Amy again which meant a 4.35am make-up call for work with Millennium FX. The industrial area sequences in Red Waterfall were recorded first, starting with Ward as Young Amy moving towards her hiding place, and continuing with Rory and Old Amy returning from the gardens. The scenes

Left:
... while the Doctor is in Green Anchor.

Connections: Tweet, tweet

▶ The Doctor believes that Amy wants to update Twitter, the popular online social microblogging site launched in 2006.





Above:
Karen Gillan
takes out
a Handbot.

in the engine room where Amy had made her secret headquarters were recorded next, with Nathalie Cuzner in the Handbot costume as Rorybot.

Back at the Millennium Centre on Thursday 10, recording was scheduled for 6am to 3pm, starting with the rest of the first scene in the check-in area which featured Amy interacting with the pre-recorded image of the Check-In Girl. The team then moved upstairs for other check-in area scenes such as Young Amy's encounter with a Handbot which wanted to inject her, and also her sprint to the hiding place where she would leave her message for the Doctor. Sequences were then recorded of Rory seeing the message through the Time Glass and also his rewiring of the mechanism hidden in the plinth.

Comments made by Gillan about being taunted over her tall stature and red hair at school fuelled various news stories on Friday 11 including *Gillan suffered 'ginger' taunts in The Sun* and *Doctor Who star Karen Gillan was teased over red hair* in the

Daily Mirror. Meanwhile *The Sun* also ran *Rearguard action for the Doctor* and reported that Matt Smith's posterior was not going to appear on screen in the forthcoming BBC Two film *Christopher and His Kind* in which Smith played writer Christopher Isherwood... apparently because the BBC was concerned about his wholesome image as the Doctor.

Work from 7am to 6pm on Friday 11 March was staged at Dyffryn Gardens at St Nicholas in the Vale of Glamorgan. The Victorian country manor offered lavishly landscaped botanic gardens which were perfect for the exterior scenes, and had previously featured in *The Girl in the Fireplace* [2006 – see Volume 52] and *Silence in the Library/Forest of the Dead* [2008 – see Volume 59] as well as episodes of *Torchwood* and *The Sarah Jane Adventures*. Scenes with Gillan as Young Amy discovering the door to the temporal engines and pressing the Handbots' hands together were recorded first, after which Gillan was again transformed into her older self by Gorton

and Colbert from 10.30am. Meanwhile, establishing shots of the garden were taken and there was a long lunch for the rest of the team. Gordon Seed then stood in as stunt arranger for the sequence where Old Amy saved Rory after he was stunned by a Handbot. Work concluded with the garden scenes of the Doctor pondering on the location of the regulator for the temporal engines.

Stunt Amy

Saturday 12 saw another early start for Gillan, once again being transformed into Old Amy from 6.15am.

Recording was staged back at Upper Boat from 8am to 9pm, with the white sets used earlier in Studio 5 now revamped into the gallery for Red Waterfall. The first sequence to be recorded was Old Amy rescuing the newly arrived Rory in an action piece co-ordinated by Crispin Layfield, with McGinley again playing the stunt Handbot dispatched by the older woman. The subsequent scenes of Rory talking to his older, embittered wife then continued. Work proceeded with the sequences of Rory alone in the gallery, prior to seeing the 'ghosts'. After this, the remainder of the day was spent on a stunt rehearsal of the major set piece for the episode – Old Amy's dispatching of the Handbots. "I also got to film an amazing fight sequence for the episode," Gillan told the BBC Press Office. "I had two weapons and had to take on six Handbots. I worked with a stunt co-ordinator who choreographed the scene and I had to do it in one fluid movement. It was actually quite difficult and I take my hat off to people who do that for a living."

After a day off, it was a 5.55am call for Gillan on Monday 14 so that she could be ready to record as Old Amy from 8am

to 7pm at Upper Boat; this instance of the prosthetics application was covered by the *Confidential* crew. There was then a stunt rehearsal for the Handbots under the supervision of Layfield, with McGinley joined by stunt performer Stephanie Carey. The action sequence of Old Amy fighting the Handbots in the Gallery prior to the TARDIS door slamming shut was recorded first, with Andy Jones doubling for the absentee Matt Smith who was still working with the other unit. This was shot specifically in slow motion at 50 frames per second by means of a special camera attachment; Nick Hurran wanted one shot in particular using this technique – a shot of Old Amy taking out the six Handbots in the most elaborate way possible with the slow motion emphasising the grace of her weapons and the swirl of her long hair, making the whole sequence look larger and more powerful. "I think Amy's becoming a bit of an action hero," commented Gillan to the *Confidential* crew of this sequence. The scenes of Old Amy talking to Rory through the TARDIS door (the new, recently constructed prop) were then recorded, prior to her sacrifice for her younger self. The earlier action scene of Young Amy being rescued while Old Amy held the Handbots off was also recorded, along with a slow motion insert for *The God Complex*.

Karen appeared as young Amy on Tuesday 15 March when recording in Studio 5 from 8am to 7pm was conducted alongside work in Studios 2 and 6 by the Block Six team. The shots of Young Amy for the major action set-piece in the Gallery and gate area were recorded

Connections: Dance craze

▶ Amy recalls dancing the *Macarena* in her youth; this 1994 Spanish dance song by Los del Rio had become a major international hit in 1995 and 1996, particularly because of a 1995 recording as 'the Bayside Boys Mix'.



THE GIRL WHO WAITED

STORY 221

with Layfield supervising McGinley's stunt performance as a Handbot. The other scenes in the gate area were then recorded with Young Amy deciding to visit the garden. Further pick-up shots recorded included Rory controlling the temporal engines, an insert of Rory seeing Amy's lipstick message, Rory's spectacles exploding and some inserts for *The God Complex*. *Confidential* was again on set, this time following focus puller Steve Rees for the latest *A Day in the Life* feature.

Wednesday 16 March was the final day that Gillan had to be aged by Gorton and Colbert, attending her 6.05am call to be ready for recording from 8.15am to 6.45pm on location at the service area of Johnsey Estates, an industrial estate near Pontypool used frequently on *Doctor Who*, most recently in November for scenes in *The Impossible Astronaut/Day of the Moon* [2011 – see Volume 66]. There was also a change to the production schedule announced; originally it had been planned to record Matt's scene in the TARDIS on Saturday 19, but these were now deferred to Wednesday 23. The crew ensured that they stuck to designated areas only as the scenes with Old Amy in the engine room and service area were recorded. A couple of insert shots were also recorded of Old Amy expiring and pressing together the Handbots' hands. There was also a change to the production schedule announced on this day; originally it had been planned to record Smith's scenes in the TARDIS on Saturday 19, but these were deferred to Wednesday 23.

The second day at Johnsey Estates on Thursday 17 also ran from 8.15am to 6.45pm, with Gillan as Young Amy and Ward as her aged double. The sequences with Young Amy in the engine room quarters and service area were then recorded, corresponding with some of the

Right:

Karen Gillan stands by for action.



work undertaken the previous day. This included the earlier scenes in which Amy attempted to hide and then had to escape from a Handbot before finding refuge in the exhaust port.

Matt Smith and Graham Norton

Block Six concluded recording on Thursday 17, which meant that Matt Smith was able to rejoin the crew of Block Five on Friday 18 March for work from 8am to 7pm. Recording on the TARDIS set occupied most of the day, with some initial material for *The God Complex*. The opening TARDIS scenes with all three regulars were recorded first, after which Matt Smith rehearsed all the solo Doctor material to be recorded the following Wednesday. Other inserts included the shot of the syringe being plunged into Old Amy's arm in the Gallery, and a shot of Rory's reaction as he saw the writing on the door via the Time Glass. Friday 18 also saw a barrage of publicity for *Christopher and His Kind* which was due to air that weekend on BBC Two. That evening, Smith



travelled to London to make an appearance in character as the Doctor on BBC One's live *Comic Relief* telethon.

Saturday 19 found Smith being interviewed by Graham Norton on his Radio 2 morning show during which he promoted both *Christopher and His Kind* and the forthcoming new run of *Doctor*

Who; answering questions from listeners he indicated that his *Doctor Who* schedule which required working two weekends per month was "totally all-consuming... it is gruelling, I can't lie... it's a fantastic job".

Following a day off on Monday, recording on *Let's Kill Hitler* kicked off Block 7A on Tuesday 22 March. However, Wednesday 23 March was then spent on Day 26 of Block Five, completing recording of all the outstanding TARDIS material on the standing set of Studio 1 at Upper Boat. The scenes at the end of the episode with the Doctor, Rory and Amy were recorded first, and then Smith completed the scheduled 8am to 7pm recording with all the Doctor's solo scenes aboard his vessel.

The final recording for *The Girl Who Waited* comprised the crowd shots of the 'ghosts' seen by Rory, recorded at Upper Boat by a second camera unit helmed by Steve Webb of *Doctor Who Confidential* between 2pm and 4pm on Tuesday 26 April during the recording of *The Wedding of River Song* [2011 – see Volume 70] for Block 7B. ■

PRODUCTION

Wed 23 Feb 11 Upper Boat Studios:
Studio 6 – Neutral Backing

Tue 1–Wed 2 Mar 11 Upper Boat Studios:
Studio 5 – Entrance Corridor – Green/Red/
Visitors' Room – Green Anchor

Thu 3 Mar 11 Upper Boat Studios: Studio
5 – Entrance Corridor/Visitors' Room – Red
Waterfall 1/Airlock – Red Waterfall 1

Mon 7 Mar 11 Millennium Centre, Bute
Place, Cardiff Bay (Check-In Area – Red
Waterfall 2)

Tue 8 Mar 11 Millennium Centre
(Spaceport Coffee Bar – Red Waterfall 2/
Check-In Area – Red Waterfall 1 & 2)

Wed 9 Mar 11 Uskmouth Power Station,
West Nash Road, Newport (Industrial Area

– Red Waterfall 1/Red Waterfall 2/Engine
Room – Red Waterfall 1/Red Waterfall 2)

Thu 10 Mar 11 Millennium Centre (Check-
In Area – Red Waterfall 1 & 2)

Fri 11 Mar 11 Dyffryn Gardens, St
Nicholas, Vale of Glamorgan (Garden – Red
Waterfall 1/Red Waterfall 2)

Sat 12 Mar 11 Upper Boat Studios: Studio
5 – Gallery – Red Waterfall 2

Mon 14 Mar 11 Upper Boat Studios:
Studio 5 – Gallery 1 – Red Waterfall 2/
Gallery 2 – Red Waterfall 2

Tue 15 Mar 11 Upper Boat Studios:
Studio 5 – Gate Area – Red Waterfall 2/
Gallery – Red Waterfall 2/Gate Area – Red
Waterfall 1/Check-In Area – Red Waterfall
1 & 2

Wed 16 Mar 11 Johnsey Estates,
Mamhilad Park Industrial Estate South,
Pontypool (Engine Room Quarters – Red
Waterfall 2/Service Area – Red Waterfall
2/Gallery Area – Red Waterfall 2/Gate Area
– Red Waterfall 2)

Thu 17 Mar 11 Johnsey Estates (Engine
Room Quarters – Red Waterfall 1/Service
Area – Red Waterfall 2/Service Area – Red
Waterfall 1)

Fri 18 Mar 11 Upper Boat Studios:
Studios 1+2 – TARDIS/Gallery – Red
Waterfall 2/Red Waterfall 2

Wed 23 Mar 11 Upper Boat Studios:
Studios 1+2 – TARDIS

Tue 26 Apr 11 Upper Boat Studios:
Ghost Shots

Post-production

The voice of the Interface was recorded by the award-winning actress Imelda Staunton whose notable stage career ran alongside movie work including the *Harry Potter* films and television series including *The Singing Detective* and *Up the Garden Path*.

Numerous cuts were made to the episode to bring it down to time, and the middle of the episode was also substantially resequenced to separate out the different timestreams for Amy. After Rory peered through the Time Glass and remarked on it being a magnifying glass, he originally

added, “But it doesn’t magnify anything.” “Well, it’s just a glass then,” replied the Doctor. When Amy found that she was unable to enter the visitors’ room, she called out to her fellow travellers, “Boys – hello – oi – it’s locked!” A short scene was cut after Rory wondered where Amy had got to, showing that Amy was standing in exactly the same place as Rory in the visitors’ room, but facing into it rather than out. “Where are you?” she asked as the door slid shut and she realised that there was no exit button. “Great. Trapped,” remarked Amy as she crossed to the Time Glass and sat at the desk. When confronted

Below:

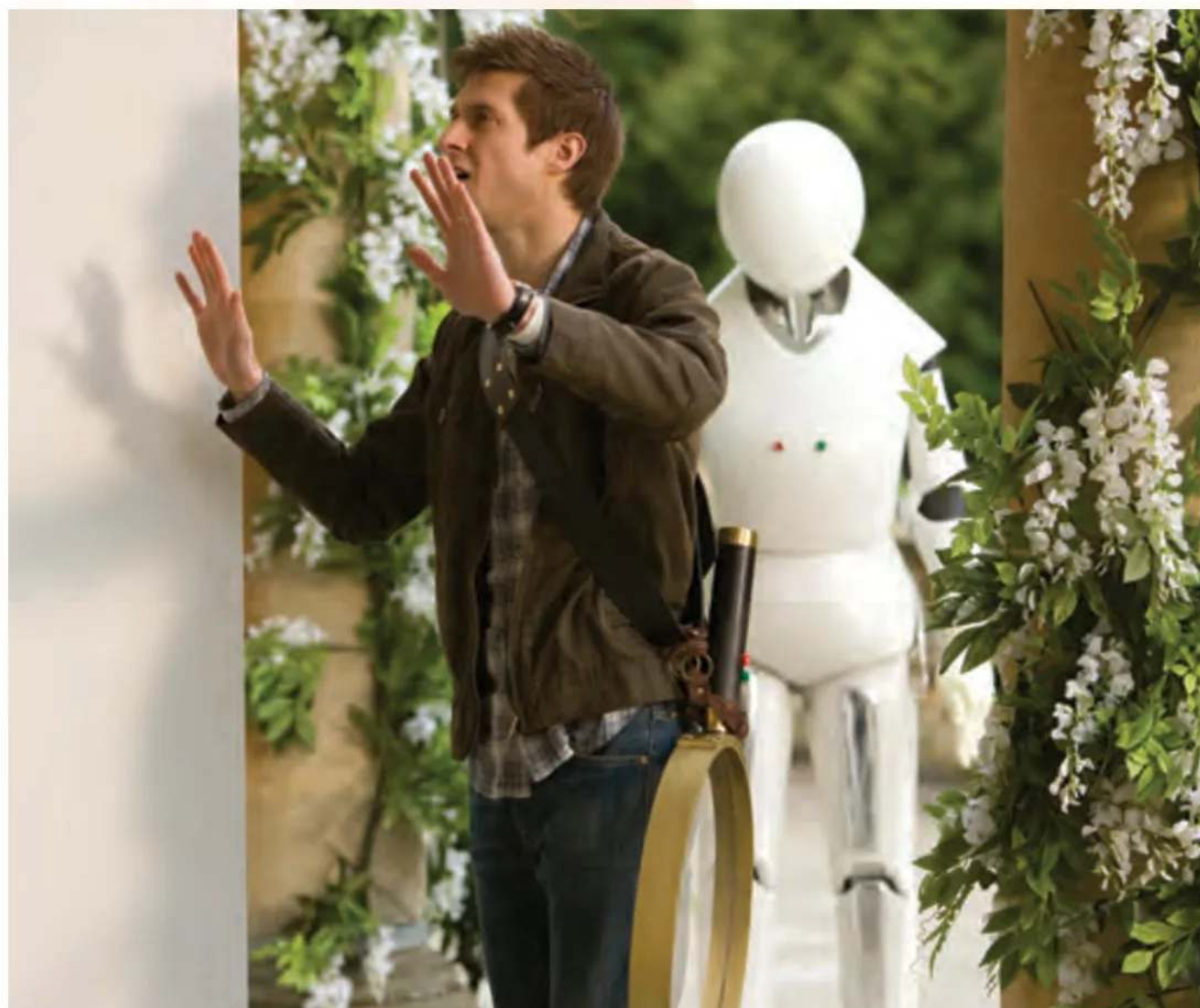
Rory is reunited with his wife.



by the Handbot, Rory originally asked “Man in a suit?” “No. Robot with hands,” replied the Doctor in an exchange which was redubbed. As Rory backed up against the wall from the advancing Handbot, Amy continued talking to the Doctor: “So the next time this thing bleeps and I lose you how long will it be?” “Seconds, minutes maybe,” replied the Doctor, adding, “years, maybe.” “If the visiting period cannot be confirmed, the visiting period will be terminated,” announced the Handbot as it raised its hand to Rory who called, “What do I say! Doctor!”

Handbot dialogue

After the opening titles, when the Doctor sonicked the Time Glass, he cut off Amy’s questions and turned to Rory, ordering, “Robot – repeat question!” The dialogue was then resequenced within the scene itself. After the Doctor replied that the visit would be as long as it takes, he asked, “Good enough answer for you?” “Visiting period – confirmed,” agreed the Handbot as a green light glowed on its chest and it withdrew its hand from Rory’s face. Rory slammed the exit button opening the doors and called, “Amy! Press the exit button!” In the Red Waterfall version of the room, Amy stared at a blank wall and said, “There isn’t one!... Not where I am!” “How can she hear me?” asked Rory. “Speakers, in this, clever thing,” explained the Doctor as he examined the Time Glass before the discussion about the Handbots which was placed earlier into the scene. “Robot, Handbot – will you answer questions?” asked Rory. “Statement – confirmed,” said the Handbot as its chest lit green. “Why is my wife on the wrong side of that glass?” asked Rory. “The infected must be shown kindness,” explained the Handbot. When



the Handbot explained that Apalapucia was under quarantine with no visitors, the Doctor exclaimed, “But you’re the great explorers, the hub of 10,000 cultures, you invented the Christofi Warp Drive, you can’t just shut down!” When the Doctor heard about the outbreak of Chen-7, Rory said, “I don’t get it – what’s being ill got to do with splitting time?” As the Doctor pondered that Red Waterfall was time-compressed, he noted, “You could be in there years and out here only a day would pass. A kindness facility. It’s the only thing they can do for the people they love. You get Chen-7, you die in a day, but put you in a faster timestream – that day becomes a lifetime.” “In quarantine?” asked Rory, “What about their families? Their friends?” “‘Visiting hours’ the Handbot said,” recalled the Doctor. “This is a visitors’ room.” When the Doctor triggered his small act of vandalism, he told Amy, “The room is going into lockdown” and told her to head into the Facility. “I have to go in there!?” asked Amy, to which the Doctor replied, “Hide in the crowd.” As Amy called out to the Doctor not to leave

Above:
A Handbot
approaches.

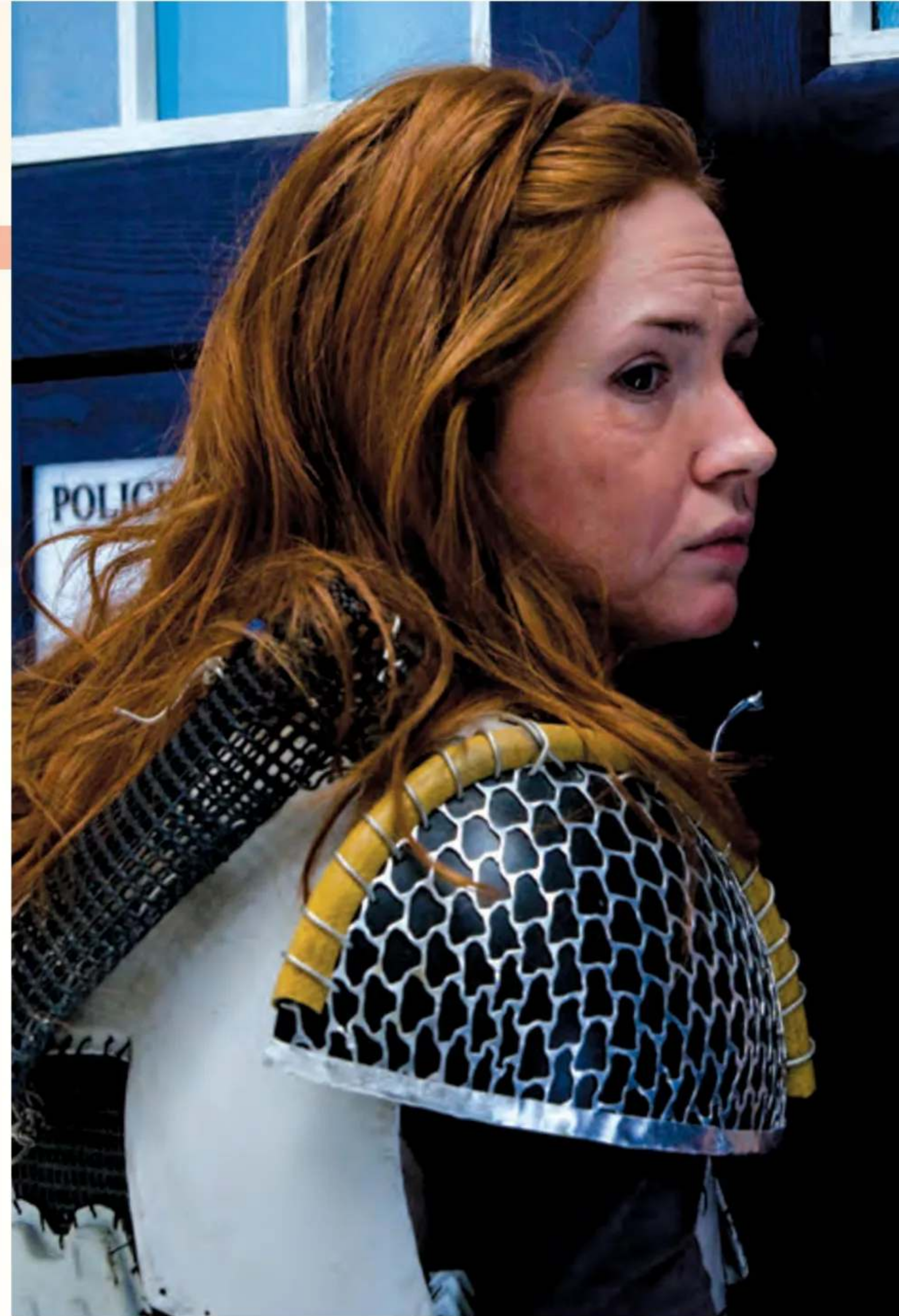
her and the Doctor assured her he was right there, she asked, “Where are you?” to which he replied, “By your side. Oh Amy Pond, I am right by your side.” Having established the position of Rory and the Doctor relative to herself, Amy said, “Good, cos this is for both of you. I trust you. Completely.” She gave them a big thumbs up. When the Doctor said he was using the TARDIS to smash through and find her, he added, “But I trust you, and I know you, and you can do this.” When Amy left the airlock in Red Waterfall, she was to have opened the door and heard the chatter and bustle of a busy spaceport, causing her to say, “Oh. My. Word.”

Right:

“Doctor, let me in.” Old Amy doesn’t want to get left behind.

Being alone

As the Doctor prepared to smash through the time wall and told Rory to hold onto something, he originally added, “No Rory, not me, flattered but hug a railing – geronimo!” As Amy entered the spaceport check-in, she was to hear all the noise of the other unseen travellers. After the Interface announced that it would be her guide and friend, Amy asked, “What is this place?” “The check-in for new residents,” explained the voice, “A perfect replica of the famous Mayfield Avanti Spaceport.” “Right, getcha, a little taste of home,” said Amy, “Well, someone’s home. But the Handbot said 40,000 residents – where are they?” “You entered alone,” explained the Interface. “You are the only resident in this timestream.” “I don’t understand, I can hear them,” remarked Amy. “The soundtrack of the Mayfield Avanti Spaceport provides mood and ambience. If you prefer I can switch it off,” offered the Interface as the area fell silent. After speaking of the Glasmir Mountains, the Check-In Girl originally



continued, “Or for some home comforts, try the restaurant zone, offering a selection of Apalapucian, Martian, Atraxi and traditional Earth cuisine.” “This place – it’s a theme park...” asked Amy. “Your interest is in theme parks?” asked the Check-In Girl as she commented on the roller-coaster zone. Having been directed to the departure gate, Amy commented, “I was so ready for monsters. Being alone’s worse. Interface?” “I am here, Amy Pond,” said the voice. “So you’ll tell me anything I want to know?” asked the new inmate. “That is my function,” agreed the Interface. “Tell me how I can find my friends,” asked Amy, only to be met with silence. “Right, so you’ll tell my anything I want to know as long as it doesn’t help me escape,” continued Amy, to be met by more silence and prompting her to observe, “Your silence speaks volumes.”

The sequence of the story was then revised. Originally the spaceport check-in scene was to be followed by a short scene of the TARDIS landing and Rory waiting



anxiously by the door. “Rory – I’m giving you my sonic screwdriver,” said the Doctor. “I’ll be working it by remote control, you just point and click. Do not lose it. It’s my favourite one.” Rory took the instrument and replied, “Ok, let’s go get the wife.” Handing Rory the Time Glass, the Doctor added, “And put this back, Rory. Come on now. We’re not thieves.” Rory then stepped out into the Gallery, monitored by the Doctor. Following this, Amy encountered the Handbot near the check-in which attempted to inject her. She fled through the service area. Meanwhile, Rory was studying the apparently deserted Gallery. Amy was then confronted by the three Handbots in the service area. Back in the Gallery, Rory encountered the strange figure who revealed herself as the Old Amy... while at the same time Young Amy was entering the departure gate and selecting the garden, arriving in the replica of the Shallanna mansion. Back in the Gallery, Old Amy saved Rory from a Handbot, after which Young Amy walked

among the statues in the garden and asked about the temporal engines. When she received silence from the Interface, she asked, “Ok! Another way! The temporal engines are linked up to the vents, right? And the vents are in check-in – so the engines must be too. Warmer?” There was still no response. “Check-in is a copy of the Mayfield Avanti Spaceport. I want to see Mayfield Avanti – the real one,” asked Amy, and an image of the real Spaceport appeared in the Interface’s light beam. Scanning it, Amy commented, “Ok, ok, ok – hold on! That wall!... Now show me the Spaceport here.” Comparing images she noted, “There! There’s an extra door in the copy! Now why would you have an extra door? Unless, that’s where you’re hiding your temporal engines! Oh yes! How smart was I?” “You were extremely smart,” agreed the voice. “Interface! That’s the nicest thing a beam of light’s ever said to me,” said Amy as she moved off.

Back in the Gallery, Rory learned how long his wife had been alone and Old Amy vented her wrath at the Doctor. The Doctor asked how Amy knew he was

Below:

Amy in a pair of “ridiculous” glasses.



THE GIRL



Above:
Rory looks
through the
Time Glass.

listening in on their conversation. “I’m a genius now,” replied Old Amy, “I notice these things. If you’d used a retrogressive chatback loop you could have fitted the whole thing in a contact lens.” “Yes, but glasses are cool,” replied the Doctor. When the Doctor warned Old Amy about the Handbots behind her, the action cut to Young Amy in the garden tackling two Handbots by placing their hands together. Old Amy then did exactly the same thing in the Gallery, commenting that she had learnt this trick on her first day. The next scene with Young Amy was then of her writing her lipstick message on the door which suddenly became older with the passage of time as the subsequent scenes continued mainly with Old Amy. “And what about Amy, my Amy, can we get her back?” Rory asked the Doctor, whose voice replied, “Time’s in flux here, anything’s possible.” After Rory remarked that she had made a sonic screwdriver, Old Amy retorted, “It’s a probe, not a sonic screwdriver, a sonic probe!” “Ok, ok,

potato potahtoe,” agreed Rory. “No – listen to me – probe!” shouted Old Amy.

When Old Amy told the Doctor that the Interface didn’t work in the engine room, she added, “You have to be in one of the zones.” In the garden, after Rory said that his wife was a genius, the Interface agreed, “Amy Pond is indeed a genius.” “And?” asked Old Amy. “And monumentally kick-ass,” added the voice. When the Doctor spoke to the Interface, he began, “Interface, first question: the science behind the temporal folds – I’m looking at a standard Gourounlian Hinge Engine, correct?” When Rory was stunned by a Handbot which Old Amy then dealt with, she cried, “Rory! Rory! Oh God, no...” As the Doctor explained his extra wubbly plan, Rory asked, “Right explain the wubbly bit again?” “Certainly, Rory,” replied the Doctor, “because we’ve got loads of time and I’d love to stop and chat – CALL IT MAGIC IF IT HELPS!”

In the engine room, as Amy appeared in the Time Glass, the Doctor said,

“Remember this, Amy, younger Amy: she named her robot ‘Rory.’” Rory moved away allowing the two Amys to stare at each other. “You look good,” began Young Amy, “Good to know. How long’s it been?” “Thirty-six years. Since I was you,” said Old Amy. “Wow you look really good. Pond genes,” replied Young Amy, “Sorry, so – do you remember this happening? When you were me?” “Oh yes,” agreed her older self. “My first day at Two Streams, looking into those old eyes, asking her questions, like...” “... so what happens next?” said both Amys simultaneously. “Yeah. I’ve been here before,” agreed Old Amy. “You know,” realised Amy. “You know my future.” After Old Amy indicated that she remembered her older self refusing to help the Doctor and Rory, she continued, “I remember, so long ago, having this conversation. But I was you then...” “I don’t understand!” said Young Amy.

When Amy spoke about calling the robot Rory and not the Doctor or Biggles, she continued, “Or Sexy Mr Jennings the hot hot art teacher – you called it Rory. Because we always need a Rory by our side.” As the two Amys talked, Rory stood some way off by the Handbot-Rory, asking, “So what’s she like to live with? The missus?” The Handbot-Rory shrugged, and the real Rory replied, “Yeah. Tell me about it.”

“Everything’s in flux”

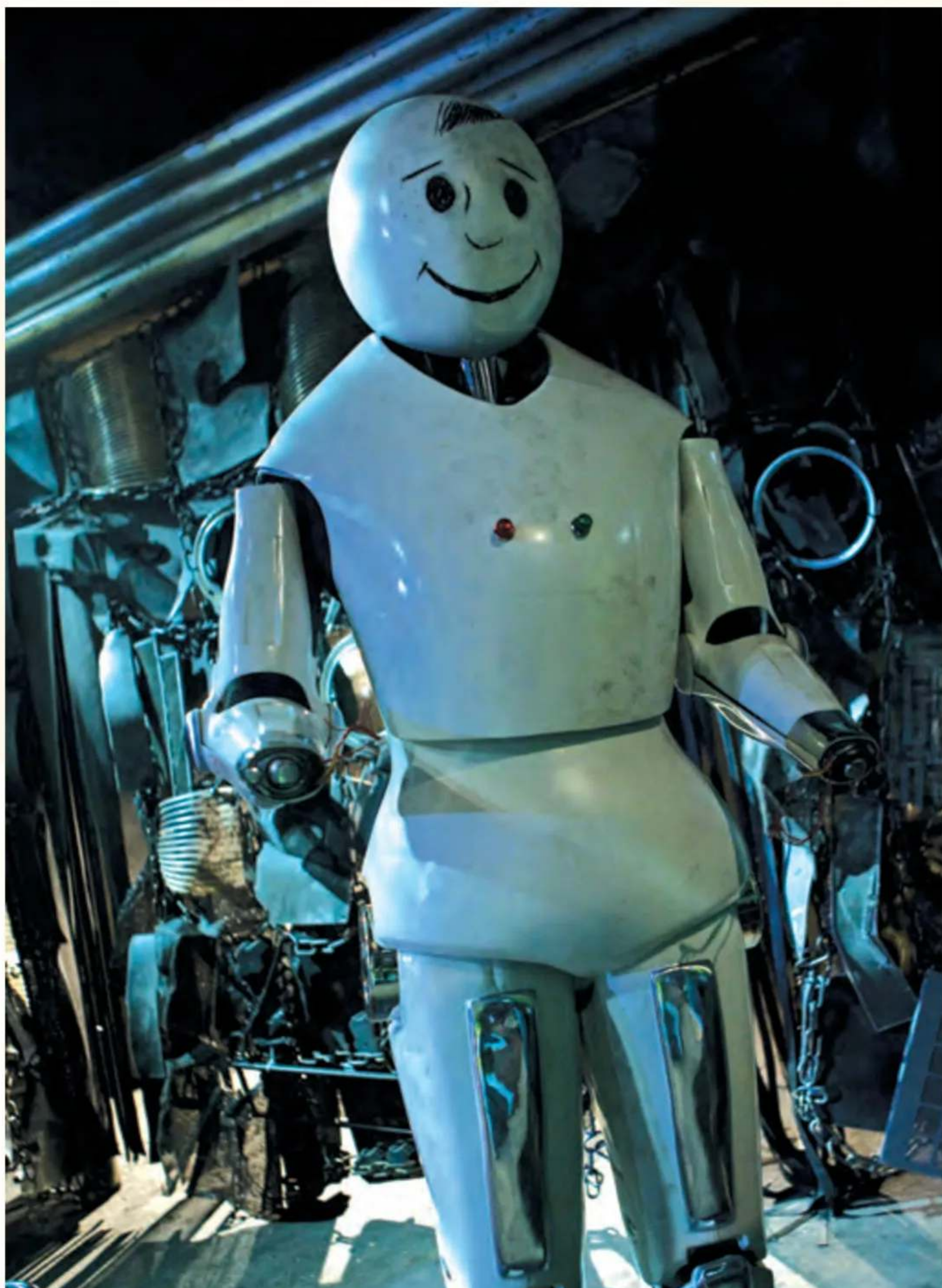
At the check-in, when Old Amy told Rory to hang onto his spectacles, Rory replied, “Sounds dangerous. Is it dangerous?” As Old Amy commented on who she was taking her actions for, she looked at Rory and said, “You understand me? I’ve broken the future, everything’s in flux.” Rory also recalled Amy dancing the Macarena at the “birthday disco”.

After Rory commented that he was with his wives, Old Amy passed Young Amy her staff and asked, “You know how to use this?” “No!” replied her younger self. “Well live through today and I promise to teach you,” said Old Amy as Rory called out, “Incoming!” and three Handbots appeared. In the ensuing fight, Old Amy recalled Kate Hayler “after she tried to chat up Rory”. When Young Amy knocked a Handbot’s head clean off its neck, Old Amy commented, “Not bad for a first day.”

In the service area, following Rory’s quips about having two Amys at Christmas, Amy asked her older self of her travels, “And you’ll fund this perpetual gap year how?” “The Doctor. I bet he’s loaded,” replied Old Amy. “He’s got one set of clothes,” replied Amy, recalling the events of *The Eleventh Hour*, “that he stole.” “Six o’clock!” called Old Amy and – when the pair looked blankly at her – added, “It’s behind you!” as a Handbot appeared. There was then an extra scene at the check-in as a row of Handbots stood at the entrance to the departure gate. Rory and the Amys attempted to move directly behind the Handbots towards the door to

Below:
Old Amy is still
feisty as ever.





Above:
Robot Rory
keeps Old
Amy company.

the gate. “And what about Mum and Dad, what do I tell them?” asked Young Amy. “Mum. I’m older than mum...” ruminated Old Amy. “We did have a materialising TARDIS at our wedding reception,” said Rory, recalling *The Pandorica Opens/The Big Bang*, “Maybe they’ll be quite open-minded.” “We’ll figure everything out when we get there,” assured Old Amy. “I’m a genius, which means one day – so are you.” Rory stared at his two wives, saying, “It’s like, you share this amazing potential, you share these incredible ideas, you share... You are not sharing me.” “I don’t know,” said Old Amy, “We’re both Amy. I’m not technically the other woman. In fact, I’m

exactly the same one.” “Oi!” called Amy. “Joking!” agreed Old Amy, who winked at her husband when her younger self wasn’t looking. The trio continued to creep behind the Handbots when one of them turned its wrist to face backwards over its shoulder. As the Handbots swung around, Rory and the Amys ran into the departure gate.

As the Handbot administered its lethal injection to Old Amy, the Interface said, “Goodnight Amy Pond.” In the final TARDIS scene, as Amy slept by the console, Rory asked, “What do I tell her? Old her, that whole future – just gone.” “Not gone Rory – yet to be,” replied the Doctor, “Amy’s been given the gift of a new future. Tell her that. Tell her to make herself proud of all she becomes.” After Rory realised that the Doctor knew saving both Amys could never work, the Doctor asked him, “Do you ever think, if you’d never met me... I have turned your lives upside down, so many times.” Rory paused, unable to answer, and then Amy woke up. The Doctor excused himself, saying to Rory, “You’ll explain it better than I could.” As he watched Amy and Rory together, he whispered to himself “I can’t keep doing this to them...” as the episode ended.

Music

Much of the music heard in the episode had been composed by Murray Gold for earlier episodes, with some tracks coming from the recording for *Let’s Kill Hitler* [2011 – see Volume 68] and *The Wedding of River Song* [2011 – see Volume 70] by the National Orchestra of Wales on Tuesday 19 July 2011. The music cue heard as the Interface offered Amy the chance to experience the cinema was Paul Mottram’s 2003 piece *Challenge for the Stars* from the Audio Network Music Library. ■

Publicity

► At the same time as developing *The Girl Who Waited*, Tom MacRae had also co-written the immersive *Doctor Who* show *The Crash of the Elysium* which opened in Manchester over the summer. Consequently, MacRae gave various interviews to promote the live production, and talking to Dominic Cavendish in *The Daily Telegraph* on Tuesday 21 June, commented of *The Girl Who Waited*, “What’s interesting is that the requirements of the script meant that for various reasons nothing has gone out about it at all. We didn’t

do much location filming, and the way the guest characters work is unusual, so no one knows anything about my episode. There’s speculation about it which is wrong – some bright spark has put the title of the episode on IMDb as *The Green Anchor* – it has never been called that! I’m amazed we’ve kept it this secret because there’s a really big surprise in it. All I will say is that it’s an unusual episode and it’s really great.” *The Northampton Chronicle’s* article on Wednesday 27 July, *Northamptonshire*

Above:
The two Amys’
worlds collide.

Man wrote *Doctor Who* episode for actor Matt Smith, saw MacRae commenting, “I went down onto the set quite a lot and it was great to see it filmed. It’s a real tear-jerker of an episode and it’s very much focused on Karen. Her acting in it is amazing. I know she’ll break the viewers’ hearts in two when they watch it, it’s so emotional.”

Right:

The Doctor’s dilemma.

Following transmission of *Night Terrors* on Saturday 3 September, the BBC Website made available a video of Tom MacRae (interviewed in London on Tuesday 7 June) and Karen Gillan discussing *The Girl Who Waited*; the writer commented on how the adventure would be “a treat for the fans of Amy and Rory”. When *Radio Times* appeared on Tuesday 6 September, *The Girl Who Waited* was selected as one of Saturday’s Choices with Patrick Mulkern declaring that it was a ‘beautifully directed, really quite moving episode’; the programme billing was accompanied by a photograph of Amy in the garden area.

That evening, Matt Smith attended the 2011 GQ Men of the Year event at London’s Royal Opera House where he was named Most Stylish Man at the awards ceremony. On Thursday 8, three extracts from *The Girl Who Waited* were released showing the Doctor and Rory encountering a Handbot, the Doctor hearing about the Chen-7 infection and a Handbot attempting to inject Amy; several preview clips for *Doctor Who Confidential* were also made available.



The regional BBC news programme *Look East* promoted *The Girl Who Waited* on Friday 9 September; the report by Jo Black made a firm connection between the show and Northampton – home town to Matt Smith and Tom MacRae (seen in an interview recorded on Tuesday 6), venue for location work on *The Talons of Weng-Chiang* [1977 – see Volume 26], and also offered a chat with fan and gents outfitter Patrick Leonard... as well as the extract of the Handbot appearing. MacRae also revealed that Karen Gillan would be coming round to watch the broadcast of the episode with him on Saturday (“I don’t know Karen that well”). The BBC also invited viewers to answer questions alongside Matt Smith on Facebook; Smith was to answer five questions over 10 weeks with fans able to record their own answer after Smith’s. Over at the BBC website, a further video featured a *Confidential* introduction to *The Girl Who Waited* from Tom MacRae. Next day, Pete Naughton of *The Daily Telegraph* previewed that night’s episode and the associated *Confidential*.

Broadcast

- ▶ ‘Oh my word what a night! I have the Ponds, check-in-girl and @russelltovey voice of *Confidential* at mine, the part-ay is OOONNN!’ tweeted an excited Tom MacRae on Saturday 10 September.
- ▶ Screening at 7.15pm against the ailing and heavily criticised ITV1 game show *Red or Black?*, *The Girl Who Waited* won its timeslot with ease. The corresponding *Doctor Who Confidential* – entitled *What Dreams May Come* – was screened on BBC Three at 8pm (BBC HD was screening live coverage of the *Last Night of the Proms* and aired the programme at midnight); this explored the theme of ‘holodeck’ experiences by giving Gillan and Darvill the chance to live out their dreams; Gillan – who had never had a driving lesson –



Above:
It's like looking
into a mirror...

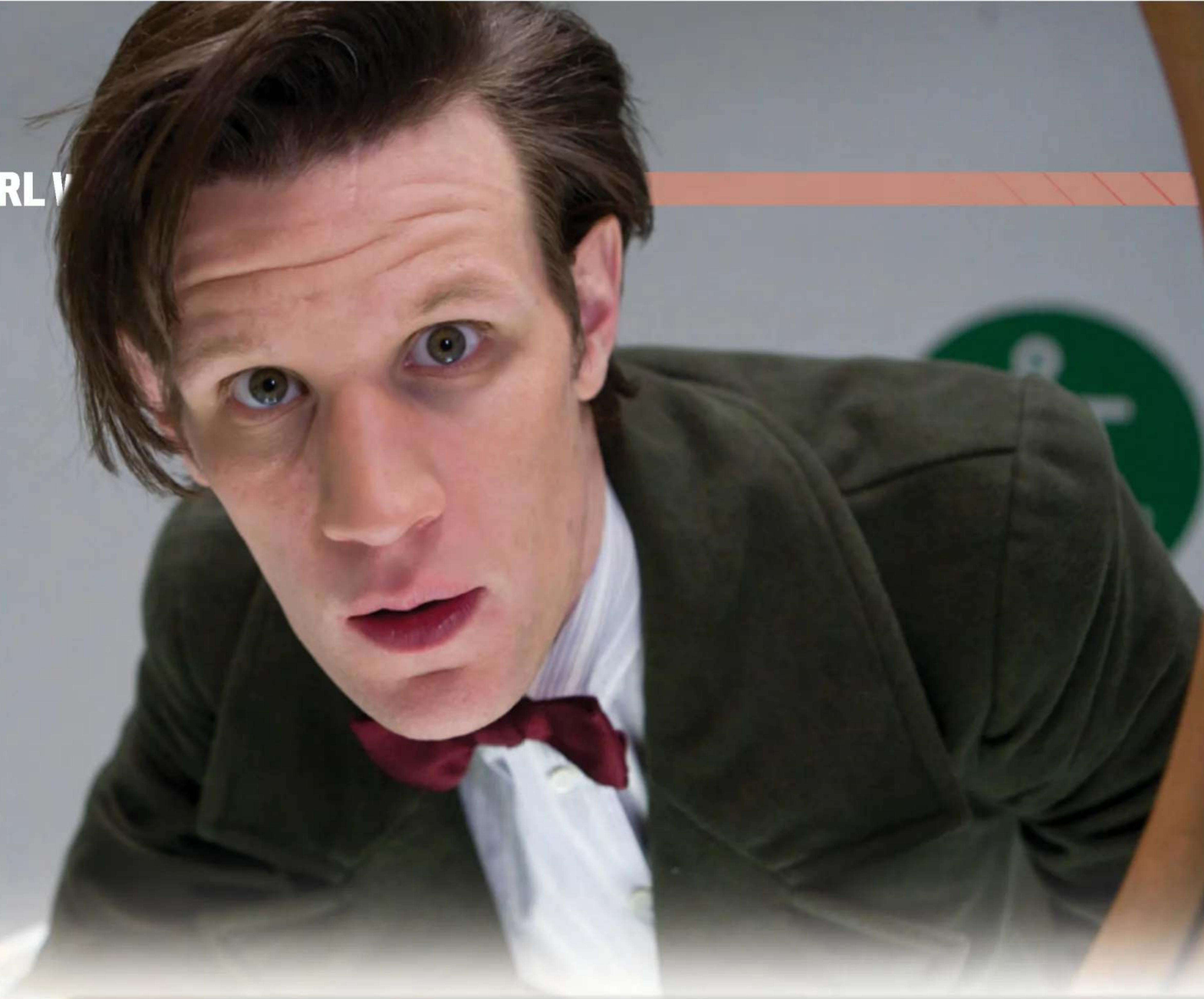
experienced the Thruxton Motorsport Centre in Hampshire with expert racer Pat Blakeney, while on Monday 27 June, Darvill had joined diver Kelly Timmins at the Blue Planet Aquarium in Cheshire to go diving with sharks. The day before transmission of the episode, two new videos appeared on the BBC website in which Tom MacRae commented on the missing scene with the disembodied Handbot hand while Gillan discussed playing the Girl Who Waited.

- ▶ Following broadcast, the episode was reviewed by Gavin Fuller of *The Daily Telegraph* (‘a powerful and moving drama, with an ending that although inevitable still delivered a well of sadness’), Neela Debnath of *The Independent* (‘a tearful tragedy

Left:
Rory worries
about his wife.



THE GIRL W



Above:
The Doctor looks through the Time Glass from Green Anchor.

with a time paradox that reminded audiences that the Doctor has a darker side’) and Dan Martin of *The Guardian* (‘something to properly get your teeth into’). Sunday 11 then found Karen Gillan acting as DJ on Inverness-based Monster FM (pre-recorded on Wednesday 7 September) while BBC America issued a 1’17” video *Tom MacRae on the missing scene*.

- ▶ BBC America released a *Doctor Who Insider* video entitled *Birth of Old Amy* on Tuesday 13 September with comments from Karen Gillan and Beth Willis about the crafting of this older version of the Doctor’s companion. Formula One coverage meant that there was no repeat of *The Girl Who*

Waited on BBC Three on the Sunday evening, although it was screened again at 7pm and 3am on Friday 16 September accompanied by a 15-minute version of *What Dreams May Come*.

- ▶ “I think the episode should feel very ‘simple’ to watch,” Tom MacRae commented of his new and acclaimed script in *Doctor Who Magazine*. “I don’t think it’s a challenging watch, but it was a very challenging exercise.” *The Girl Who Waited* prompted Steven Moffat to describe it in *Radio Times* as “one of the best uses of time travel in any story anywhere – mind-blowing and heartbreaking in every twist and turn”.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
The Girl Who Waited	Saturday 10 September 2011	7.15pm-8pm	BBC One	45’56”	7.60M (13th)	85

Merchandise

Released on DVD and Blu-ray by 2|entertain in October 2011, *Doctor Who: Series 6 – Part 2* included *The Girl Who Waited*. The episode was also on *The Complete Sixth Series* DVD/Blu-ray box set in November 2011. Also included was the short version of the accompanying *Doctor Who Confidential*.

Murray Gold's incidental music for the episode, played by the BBC National Orchestra of Wales and conducted by Ben Foster, was featured on Silva Screen's two-disc CD *Doctor Who Series 6* in December 2011. The tracks for *The Girl Who Waited* were: *Apalapucia*, *36 Years* and *Lost in the Wrong Stream*. *Lost in the Wrong Stream* was also included on Silva

Screen's 11-disc CD set *Doctor Who – The 50th Anniversary Collection*, released in September/November 2014.

In August 2012 Character Options issued a Character Building mini set for *The Girl Who Waited*. This



Left: Karen Gillan and Arthur Darvill indulge in some extra-curricular activities on the DVD extras.



set contained a Handbot micro-figure. Figurines of a Handbot were included with issue 52 of the *Doctor Who Figurine Collection* published by Eaglemoss in August 2015.

Skinny-fit T-shirts for *The Girl Who Waited* were available from Titan in 2013. ■

Below, left to right: Eaglemoss' figurine of a Handbot, the Character Options mini Building set, and Titan's T-shirt.



Cast and credits

CAST

Matt Smith The Doctor
Karen Gillan Amy Pond
Arthur Darvill Rory
with
Josie Taylor Check-In Girl
Imelda Staunton Voice of Interface

UNCREDITED

Matthew Humphries Double for The Doctor
Barbara Fadden, Naomi Berners, Louise Bowen, Nathalie Cuzner, Victoria Thomas Handbots
Louise Bowen Double for Old Amy
Belinda McGinley Stunt Handbot
Louise Bowen Dead Handbot
Nathalie Cuzner Rorybot
Rhiannon Ward Double for Young Amy/Double for Old Amy
Astrid Hall Handbot
Andy Jones Double for The Doctor
Stephanie Carey Stunt Handbot
Stephen Bracken-Keogh Voice of Handbots¹

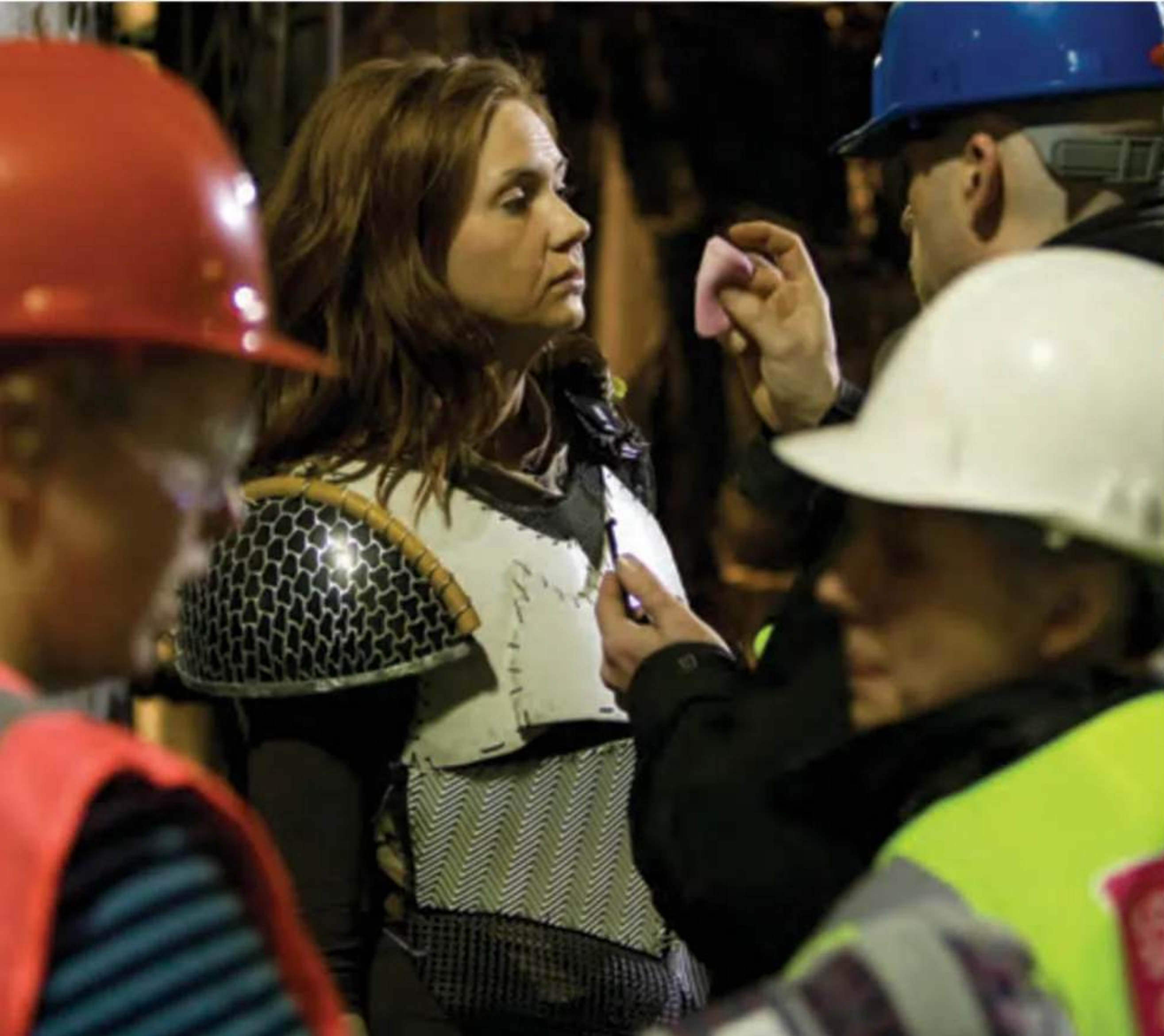
Below:
The cast and crew gather for a scene outside the TARDIS.

¹ Credited in listings publications



CREDITS

Written by Tom MacRae
Produced by Marcus Wilson
Directed by Nick Hurran
Stunt Coordinator: Crispin Layfield
Assistant Stunt Coordinator: Gordon Seed
Stunt Performers: Belinda McGinley, Stephanie Carey
1st Assistant Director: William Hartley
2nd Assistant Director: Heddi-Joy Taylor-Welch [uncredited: James DeHaviland]
3rd Assistant Director: Janine H Jones [uncredited: Heddi-Joy Taylor-Welch]
Assistant Director: Danielle Richards [uncredited: Janine H Jones, Michael Curtis, Alex Williams, Harry Bunch, Iestyn Hampson Jones]
Location Manager: Nicky James
Unit Manager: Rhys Griffiths
Location Assistant: Geraint Williams
Production Manager: Phillipa Cole
Production Coordinator: Claire Hildred
Asst Production Coordinator: Helen Blyth
Production Secretary: Scott Handcock
Production Assistant: Charlies Coombes
Asst Production Accountant: Kristina Raschboeck
Script Executive: Lindsey Alford
Script Editor: Caroline Henry
Script Supervisor: Elaine Matthews
Camera Operator: James Leigh
Focus Puller: Steve Rees, Jonathan Vidgen
Grip: Gary Norman [uncredited: Gary Norman]
Camera Assistants: Simon Ridge, Matthew Lepper, Elliot Hale [uncredited: Gail Jenkinson, Katie Kardasz]
Assistant Grip: Owen Charnley [uncredited: Gary Sheppard]
Sound Maintenance Engineers: Jeff Welch, Dafydd Parry
Gaffer: Mark Hutchings



Cast and credits

Best Boy: Pete Chester
 Electricians: Ben Griffiths, Bob Milton,
 Stephen Slocombe, Alan Tippetts
 Supervising Art Director: Stephen Nicholas
 Set Decorator: Julian Luxton
 Production Buyer: Ben Morris
 Decorator/Buyer: Kate Wilson
 Standby Art Director: Amy Pickwood
 Assistant Art Director: Jackson Pope
 Concept Artist: Richard Shaun Williams
 Props Master: Paul Aitken
 Props Buyer: Adrian Anscombe
 Prop Chargehand: Rhys Jones
 Standby Props: Phil Shellard, Helen Atherton
 Dressing Props: Tom Belton, Kristian Wilsher
 Graphic Artist: Christina Tom
 Draughtsman: Julia Jones
 Design Assistant: Dan Martin
 Petty Cash Buyer: Helen O'Leary
 Standby Carpenter: Will Pope
 Standby Rigger: Bryan Griffiths
 [uncredited: Ian Redmond]
 Store Person: Jayne Davies
 Props Makers: Alan Hardy, Penny Howarth,
 Nicholas Robatto
 Props Driver: Medard Mankos
 Practical Electrician: Albert James
 Construction Manager: Matthew Hywel-Davies
 Construction Chargehand: Scott Fisher
 Graphics: BBC Wales Graphics
 Assistant Costume Designer: Samantha Keeble
 Costume Supervisor: Cat Lovett
 [uncredited: Vicky Salway]
 Costume Assistants: Jason Gill, Yasemin Kascioglu,
 Frances Morris [uncredited: Phoebe Radula-Scott,
 Amanda Hambleton]

Make-Up Supervisor: Pam Mullins
 Make-Up Artists: Vivienne Simpson,
 Allison Sing [uncredited: Ros Wilkins,
 Julie Fox]
 VFX Producer: Beewan Athwal
 Casting Associate: Alice Purser
 Assistant Editor: Becky Trotman
 VFX Editor: Cat Gregory
 Post Production Supervisor: Nerys Davies
 Post Production Coordinator: Marie Brown
 Dubbing Mixer: Tim Ricketts
 ADR Editor: Matthew Cox
 Dialogue Editor: Darran Clement
 Sound Effects Editor: Paul Jefferies
 Foley Editor: Jamie Talbutt
 Online Editor: Jeremy Lott
 Colourist: Mick Vincent
 Online Conform: Mark Bright
 With thanks to
 The BBC National Orchestral of Wales
 Conducted and Orchestrated by Ben Foster
 Mixed by Jake Jackson
 Recorded by Gerry O'Riordan
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Production Accountant: Dyfed Thomas
 Sound Recordist: Bryn Thomas
 Costume Designer: Barbara Kidd
 Make-up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: The Mill
 Special Effects: Real SFX
 Prosthetics: Millennium FX
 Handbot Design: Robert Allsop & Associates
 Editor: Tim Porter
 Production Designer: Michael Pickwood
 Director of Photography: Owen McPolin
 Associate Producer: Denise Paul
 Line Producer: Diana Barton
 Executive Producers: Steven Moffat, Piers Wenger,
 Beth Willis
 BBC | Cymru Wales
 bbc.co.uk/doctorwho
 © BBC 2011

Left:
 Karen Gillan
 plays aged Amy.

Profile

TOM MacRAE

Writer

Born Thomas Anthony MacRae on 6 August 1980 in Northamptonshire, his Scots-born father was an artist.

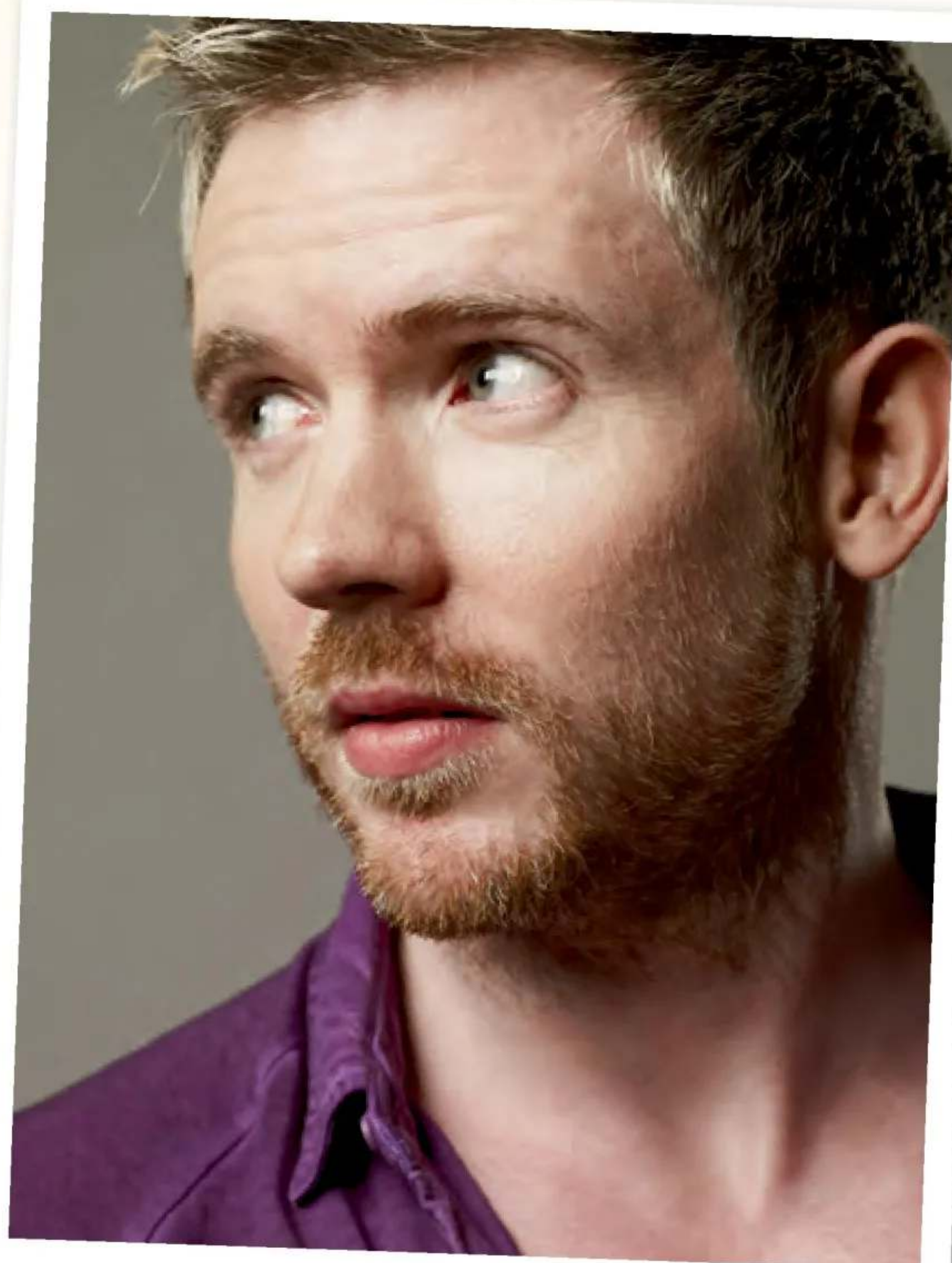
He attended the local Weedon Bec Primary School, Daventry, then Campion School, Bugbrooke and began acting at the latter.

He grew up keenly watching Sylvester McCoy's *Doctor Who* adventures, recalling to the *Daily Record* in 2013: "I was obsessed with *Doctor Who* in the same way that the children are that I meet today. I loved it and it was my favourite show when I was a kid."

After seeing a magic show at Coventry's Belgrade Theatre he also became interested in magic and as a teenager performed at children's parties.

Below:

Tom MacRae's first *Doctor Who* credit was 2006's *Rise of the Cybermen/The Age of Steel*.



Leaving school at 16, he spent two years at Daventry Tertiary College, studying filmmaking and also learning to touch type.

While studying for a BA in anthropology at Goldsmiths, University of London, he chanced upon a book signing by Russell T Davies in 1999. Admiring Davies' scriptwriting, he popped in to say hello. Davies took him to lunch and they remained in touch. Between ruminations on how to bring *Doctor Who* back to TV, Davies also mentored MacRae's early writing attempts.

Briefly working as a runner in TV production at Zenith and LWT and given slushpile scripts to read, MacRae suggested his producer might read some of his own writing. One script became Channel 4's *Off Limits* single drama *School's Out* (2002) and earned MacRae a BAFTA nomination.

Soon he was busy writing for youth-orientated TV dramas, including *As If* (2002), raunchy airline drama *Mile High* (2003), a play for Channel 4's *Coming Up*

strand *Money Can Buy You Love* (2003), *U Get Me* (2004) and Toby Whithouse's *No Angels* (2005).

Through his connection to Russell T Davies, MacRae's first *Doctor Who* writing credits came on *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52]. Written at just 25, he later admitted to the *Daily Record*: “I was young enough not to be too scared about it, even though I didn't know what I was doing.

“Unlike some of the other writers, I'm not someone who has been involved in *Doctor Who* since it finished,” he explained to *aintitcool.com* in 2006: “I loved it and then it finished and I moved on, so I've never really thought about it since in terms of how the show worked. I just remembered things about it, so I was just trying to recapture what I remembered, which was that it was dark and scary.”

His next script *Century House*, the planned eighth episode of the 2008 series, went unproduced. Based on a Davies steer, it was to have seen the Doctor take part in light-hearted ghost show *Most Haunted*. Davies had second thoughts however, considering its lighter tone too similar running side-by-side with *The Unicorn and the Wasp* [2008 – see Volume 58] and replaced it with his own last-minute script *Midnight* [2008 – see Volume 59].

MacRae's next script, the acclaimed *The Girl Who Waited*, was nominated for a Hugo award.

He wrote spin-offs in other media, contributing short story *Once Upon a Time* to *The Doctor Who Storybook 2007* and *Cats and Dogs* to the 2008 edition.

With theatre group Punchdrunk he devised interactive *Doctor Who* live experience *The Crash of the Elysium* (2011, MediaCityUK Studios, Salford), staged for the Manchester International Festival and later remounted in Ipswich Crown



Street Car Park in 2012. Other TV writing credits came on *Mayo* (2006), *Marple: At Bertram's Hotel* (2007), *Lewis* (2008), *Bonekickers* (2008), *Casualty* (2010) and Sky One's *Fungus the Bogeyman* (2015). He was creator/lead writer on two series of Comedy Central sitcom *Threesome* (2011/12) about a young male/female couple and their gay friend. He has also written children's picture books *The Opposite* (2006), *Baby Pie* (2009) and *When I Woke Up I Was a Hippopotamus* (2012).

West End stage play *Everybody's Talking About Jamie*, the story of a Sheffield teenager struggling to come out, was based on TV documentary *Jamie: Drag Queen at 16* (2011). MacRae provided the storyline and lyrics, with Dan Gillespie Sells of The Feeling writing the music. Premiered at Sheffield's Crucible in February 2017, it transferred to the Apollo that November. Nominated for five Olivier awards, it won the What's On Stage award for Best New Musical. A performance was relayed live to cinemas in July 2018.

In 2017 MacRae relocated to Hollywood with husband Dannie Pye, to co-produce on TNT fantasy series *The Librarians* (2017/18) and develop movie scripts, including a feature film of *Everybody's Talking About Jamie*. ■

Above:

Tom MacRae's script for *The Girl Who Waited* was nominated for a Hugo award.



THE GOD COMPLEX

► STORY 222

Unable to find the TARDIS, the Doctor, Amy and Rory investigate what appears to be a 1980s Earth hotel, but with no exit. A mighty monster stalks the corridors and one by one the residents are checking out – permanently.



'THE MINOTAUR WAS REVEALED
TO BE A DISTANT COUSIN OF
THE NIMON.'

Introduction

The Minotaur in *The God Complex* was revealed, at the end, to be a distant cousin of the Nimon – similarly bull-like creatures seen in *The Horns of Nimon* [1979/80 – see Volume 31].

The Nimons set themselves up as gods to be worshipped, enslaving whole planets, feeding on energy drained directly from their victims. The Minotaur's race also presented themselves as gods but, in their case, they fed on the faith of others – killing them in the process, naturally. The hotel the Doctor, Amy and Rory found themselves trapped in was an automated prison that snared people and showed them their deepest fears, so that they fell back on whatever faith they had to sustain them...

Ultimately, it's Amy's faith in the Doctor that puts her in danger. The Doctor has to convince her that he isn't the hero she thinks he is, in the same way that he had to destroy Ace's faith in him in *The Curse of Fenric* [1989 – see Volume 46].

The Doctor had sympathy for the Minotaur. It wasn't a feeling that was reciprocated, however. With its last breath, the Minotaur described the Doctor as "an ancient creature, drenched in the blood of the innocent, drifting in space". This is part of the 2011 series' over-arching theme that to some civilisations, it's the Doctor who is the real monster; that his lifestyle isn't without deadly consequences. At that point, we already knew something of the assassination attempt orchestrated by the Kovarian chapter of the Church of the Papal Mainframe. Later, in *The Time of the Doctor* [2013 – see Volume 75] we



learnt that they also blew up his TARDIS – destroying the universe. The cracks in time and space that the explosion created were also revealed in *The Time of the Doctor* to be the fear that the Doctor faced in the hotel.

The Minotaur's dying words must have hit home as, at the end of the story, the Doctor takes Amy and Rory home, deciding that if they continue to travel with him they'll end up dead. Unable to keep away, however, he returned to take them on days out and, in the end, they do die in *The Angels Take Manhattan* [2012 – see Volume 72]. Despite this damage limitation strategy not being wholly successful, it's the model he adopts with his next companion – letting Clara stay at home, travelling with him in the TARDIS only on a part-time basis. ■

Above:
The bull-like
Nimons in
1979/80's
*The Horns
of Nimon*.

STORY

Lucy, a policewoman, wanders the maze-like corridors of a hotel. [1] She notices that the gaps between her “worship” have been getting shorter – and something large and ferocious lumbers towards her.

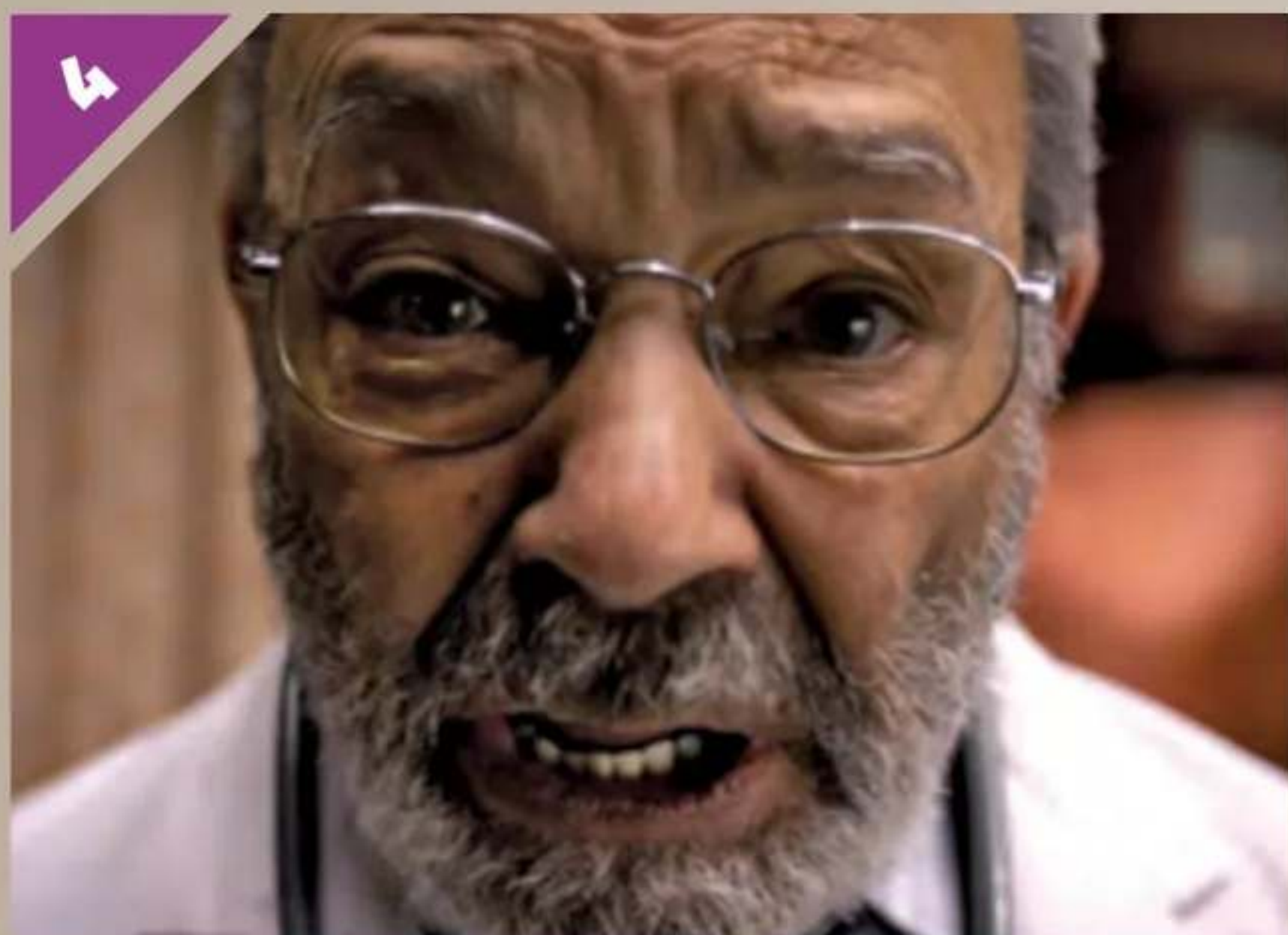
The TARDIS lands in the hotel stairwell. The Doctor, Rory and Amy emerge and make their way to reception. The Doctor believes they are not on Earth, which is borne out when they find a photograph of a Sontaran: “Commander Halke, defeat.” They are surrounded by three other people trapped in the hotel; a girl called Rita, a boy called Howie and an alien called Gibbis. [2] Gibbis is from Tivoli, the most invaded planet in the galaxy. Howie explains that the hotel’s walls move and rooms vanish and reappear. There are no external doors or windows and the rooms contain “bad dreams”.

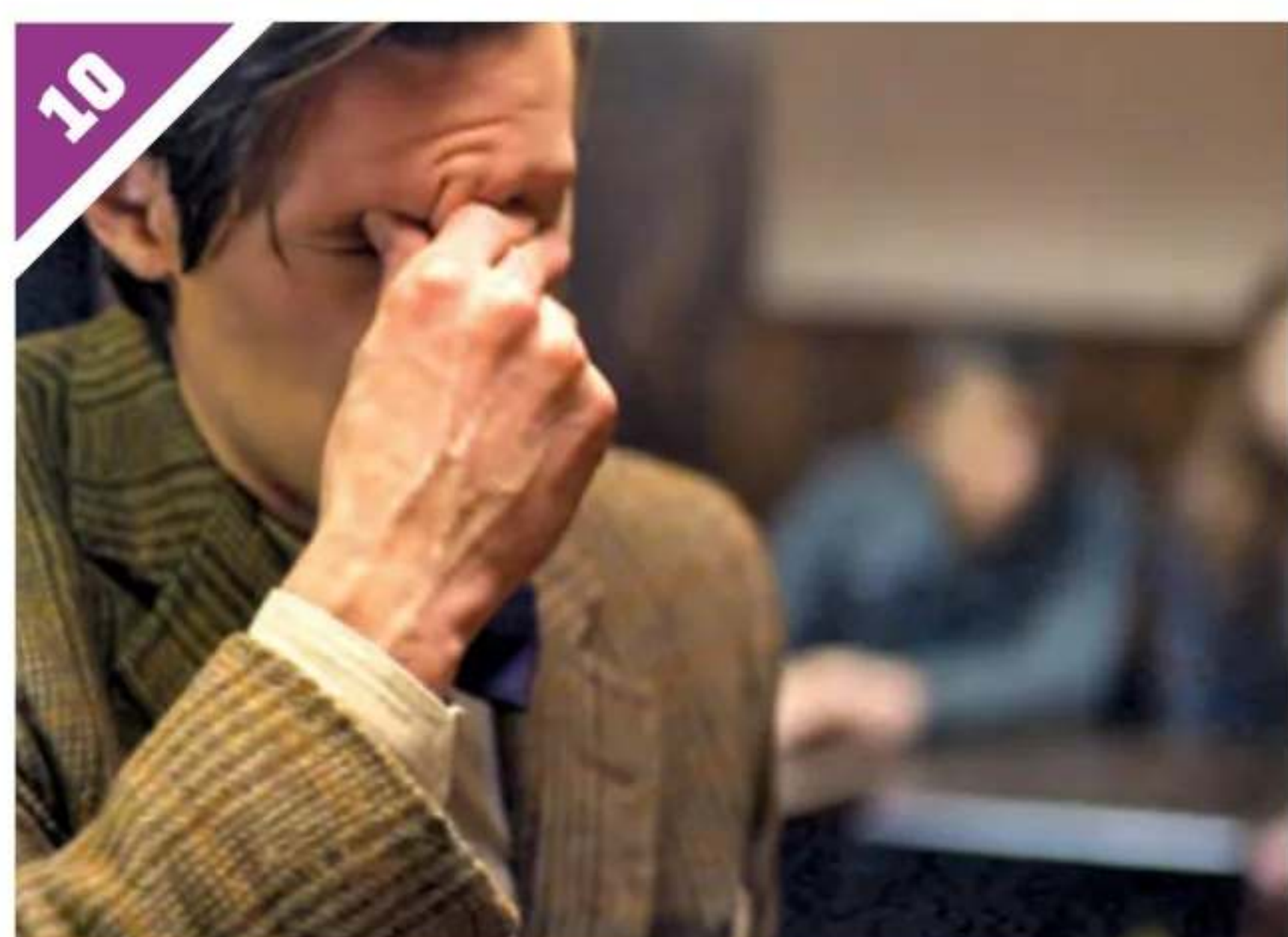
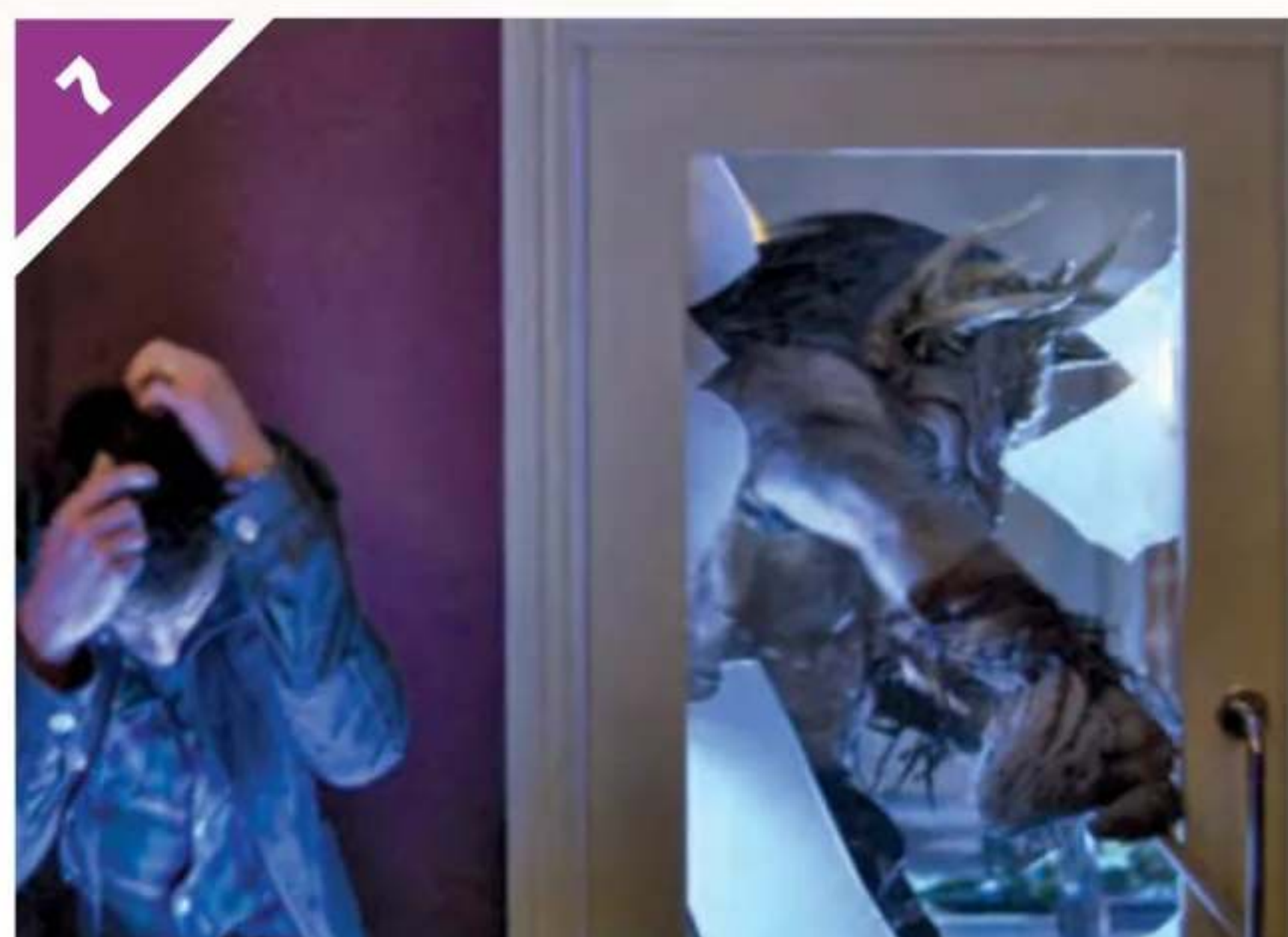
The Doctor and his friends try to return to the TARDIS, only to find it has gone. They go to the restaurant where another of Rita, Howie and Gibbis’ group, Joe, has been tied to a chair, surrounded by ventriloquist’s dummies. [3] Joe says there is a room in the hotel for everyone.

They head through the corridors. Howie is a conspiracy theorist and believes that they are in Norway and the hotel is a CIA thing. Rita then finds her room, which contains her dad castigating her getting a B in Maths. [4]

Joe breaks free of his bonds and when the Doctor finds him, he is dead – but with no apparent cause of death. Rita believes they are in Jahannam, a version of hell. Howie starts saying, “Praise him,” which means he will be the next victim of the creature that roams the corridors. [5] The Doctor infers that the creature feeds on fear.

They tie Howie up and transmit his voice through the intercom to lure the





creature into the hotel spa. The Doctor confronts it; it is a Minotaur. [6] He isn't sure whether it is a prison warden or the prisoner itself.

Gibbis releases Howie. Howie calls for the creature and it smashes its way out of the spa. Meanwhile Amy is drawn to a room and opens the door just a crack... [7] The Doctor chases after the Minotaur and discovers Howie's corpse.

Rita is the next to fall under the creature's influence. The Doctor spots her, using the hotel CCTV, and phones her using one of the room telephones. She tells him she is trying to get as far away from them as possible and that she is at peace. [8] She hangs up and becomes the Minotaur's next victim.

The Doctor realises that he was wrong. The creature doesn't feed on fear. It preys on faith; after each person is faced with their primal fear, they fall back on their most fundamental faith. [9]

Amy becomes possessed by the creature, saying, "Praise him," and, "He

is beautiful." The Doctor takes her to the room the hotel has created for her, which contains Amy's younger self, waiting for the Doctor to take her away. [10] The Minotaur bursts in – but the Doctor tells Amy to forget her faith in him: "I'm not a hero. I really am just a mad man in a box."

With no faith to feed on, the Minotaur collapses and the hotel disappears around them to reveal that they are, in fact, inside a prison floating in space. [11] The prison was programmed to snatch people to feed the creature but it developed glitches and got stuck on the 'hotel' setting. The Minotaur dies.

Having taken Gibbis home in the TARDIS, the Doctor then returns Rory and Amy to Earth, providing them with a new home and a car as a parting gift. He has decided he can no longer risk their lives by letting them travel with him. [12]



'A HOTEL — PARTICULARLY ONE
WITH WALLS THAT MOVED AROUND
DISORIENTATINGLY — COULD BE A
SETTING FOR A VERY SCARY STORY.'

Pre-production

Toby, come in. My, you look well. Have you been away? Somewhere nice, I expect. Somewhere really, really, really nice. Probably involving a gondola. Anyway. The setting for your *Doctor Who* this year – a hotel. A rubbish hotel. A really horrible, nasty, cheap, smelly hotel. That kills you.”

Although this was how lead writer Steven Moffat jokingly referred to the commissioning of Toby Whithouse’s next script for *Doctor Who* in *Doctor Who Magazine*, in fact the story had been in existence long before Whithouse’s trip out to Venice courtesy of *Doctor Who Confidential* to tie in with his episode, *The Vampires of Venice* [2010 – see Volume 64]. Indeed, the vampire episode had effectively replaced what would ultimately become *The God Complex*.

An established showrunner and writer of his own BBC Three fantasy drama *Being Human*, Toby Whithouse had first written a script for *Doctor Who* for the 2006 series – *School Reunion* [2006 – see Volume 52]. When the 2010 series of *Doctor Who* was being planned during 2009, Whithouse had been invited to submit a story for the new Doctor, based on a one-line pitch from Moffat: ‘The Doctor and Amy are stranded in a hotel, and the corridors and rooms keep shifting, so that they’re completely lost.’

Hotel corridors

That struck me as very *Doctor Who*,” commented Moffat on *Confidential* as he pondered on how a hotel setting offered lots of corridors with doorways leading off them. The showrunner had found the experience of staying in hotels on his own to be quite odd and disconcerting, and suggested that a hotel – particularly one with walls that moved around disorientatingly – could be a setting for a very scary story.

“A hotel is essentially a maze,” observed Whithouse on *Confidential*. “The most logical thing to have in a maze would be a Minotaur.” Ever since childhood, Whithouse had loved Greek mythology which he had used as the starting point for his first play, *Jump Mr Malinoff*, *Jump* in 1998; although concerning Russian immigrants in the present day, the background was actually about the curse attributed to the Greek Royal House of Atreus. When it came to the hotel with its maze of corridors, Whithouse naturally

Left:
The Doctor explores the hotel’s corridors.



Connections: Have faith

► The crux of Amy's faith in the Doctor stems back to when she waited for him to return at the age of seven in *The Eleventh Hour* [2010 - see Volume 63] and how he did eventually come back and save her; he described himself again as "a mad man in a box" and again spoke of Amy as "the girl who waited".



thought of the legend of the Minotaur, the half-man/half-bull which lived at the centre of the Cretan labyrinth; this figure was born to Pasiphae, the wife of King Minos, after a curse from the gods urged her to mate with a bull. The creature was sent tributes in the form of young people who would perish in the labyrinth, but it was slain by the royal Athenian hero Prince Theseus who smuggled a sword into the maze and used a ball of thread to ensure that he did

not become lost. Researching the myths about the Minotaur further, Whithouse devised the idea of the hotel setting being a sophisticated prison to which tributes and sacrifices would be brought for the creature. The creature itself would have been a god to an alien civilisation, but as they had become more apathetic in their beliefs towards it, it had become redundant as a figure of praise. Consequently, the being was placed inside a prison that would wander through space, seeking those with faith who would be able to feed the creature's existence. The creature fed purely on instinct, aware that its ongoing existence was totally at the cost of the lives of others; thus the beast really only wanted death for itself. "You have to find the sympathy of it," commented Whithouse of the creature at the San Diego Comic-Con on Sunday 24 July 2011. "There's nothing more boring than a villain that just wants to be evil." The fact that the Minotaur - or a similar creature - had featured before in *Doctor Who* did not inhibit the writer. "I didn't want to be put off by *Doctor Who*'s history with Minotaur-like creatures," the writer told *Doctor Who Magazine*, "because



it's often good to go with your first instinct, and that was mine.

"Steven was very specific that the hotel shouldn't be your standard, creepy Victorian hotel," recalled Whithouse. Consequently, the establishment he envisaged was a tacky 1980s hotel which piped cheap muzak, drawing upon childhood holidays which the writer had spent in resorts such as Weymouth and Ilfracombe. The idea of a mysterious hotel being a trap also reminded Whithouse of elements from the ATV fantasy series *Sapphire & Steel* which had aired from 1979 to 1982, and his recollections of the show subsequently influenced the tone of his writing.

Early on in development, Whithouse settled on the title for the adventure: *The God Complex* referred to the phrase commonly applied to someone's inflated feeling of personal talents or infallibility and their refusal to admit to error or failure in the face of impossible tasks.

However, as it transpired, *The God Complex* would not appear as the sixth episode of the 2010 series. Early in 2009



there was a rethink about the structure of the 2010 series as a whole, particularly with regards to the labyrinth of Weeping Angels planned for the fourth and fifth episodes (*The Time of Angels/Flesh and Stone* [2010 – see Volume 64]). “I’d done a couple of drafts of the outline, but then Steven and Piers [Wenger, executive producer] realised that they had too many episodes with the Doctor trapped in some kind of maze or labyrinth,” explained Whithouse in *Doctor Who Magazine*. “They said, ‘Can we bump it to the next series, and do something else this series?’” Instead, Whithouse developed *The Vampires of Venice* to fill the same slot, and then began work on the script for *The God Complex* as part of the Eleventh Doctor’s second series in late 2010. The first line that he wrote for his new script was “death would be a gift” – dialogue which he saw as being equally applicable to the Doctor as to the imprisoned Minotaur.

In early drafts, the alien character of Gibbis from Tivoli was a similar human character called Edward, a weak-willed, conservative and pompous figure who

believed that somebody in authority would ultimately come to rescue him; the changing of Edward into an alien prompted the idea of a whole race of proud, unapologetic alien cowards. As a contrast to this, another of the captives, the younger Howie, had ‘faith’ in conspiracy theories.

However, Whithouse was certain that – although not a religious person himself – he wanted the most heroic of the group trapped at the hotel to have a strong faith. Having considered Christianity, he instead felt that a Muslim character – Rita – would give a more interesting mix to the characters.

Left:

Joe Buchanan falls under the influence of the Minotaur.

Personal fears

A late addition to the narrative in the last couple of drafts was the idea of different nightmares for different people in each of the hotel rooms. This came from a production meeting in the first week of January 2011 when executive producer Beth Willis – concerned about the interior-bound nature of the story becoming monotonous – suggested that the story needed something more visual and Steven Moffat suggested the idea of a room containing personal fears. This new concept of personal terrors fitted in perfectly with the nominated location for the story, and also took the tale in a different direction. A major influence here had been Whithouse’s writing of the start of the third series of *Being Human*; the first episode had featured characters trapped in purgatory on their way to Hell... and Whithouse realised that Hell would manifest itself in different ways to different people.

Connections: You're fired!

► When the Doctor tells Amy, “With regret, you’re fired,” he is referencing the catchphrase used by Lord Alan Sugar in the BBC One reality show *The Apprentice*, which had been running since 2005.





Above:
Dining
dummies.

Consequently, each room had a separate version of Hell for each person – not just objects or creatures, but themes and feelings... or even a PE teacher (“I don’t know where I got that from!” quipped Whithouse). For one of the first examples of fear displayed on a large scale

in the hotel’s dining room, Whithouse derived the idea of a room full of ventriloquist dolls which would give a strong visual image early in the story. “There is something very macabre about them,” he mentioned on *Confidential*.

As with the other characters, the Doctor would see his own fear in one of the hotel rooms... but this would not be shown to the viewers. “I’m sure the contents of room 11 are going to be hotly debated,” noted Whithouse on *Confidential*.

Furthermore, the episode would also continue the recent story of the Doctor and the Ponds to the point where the Doctor felt it was no longer wise for the young couple to travel with him, leading to his decision to leave them at home on Earth as the only way that he could guarantee their safety.

Connections: Young Amelia

▶ Little Amelia – seen in *The Eleventh Hour* [2010 – see Volume 63], *The Pandorica Opens/The Big Bang* [2010 – see Volume 66] and *Let’s Kill Hitler* [2011 – see Volume 68] – appears again, and the Doctor speaks to Amy as ‘Amy Williams’, her conventional married

name as opposed to referring to her and Rory as ‘the Ponds’.



The Minotaur’s costume

The *God Complex* was initially scheduled as the tenth episode of the 2011 series, but when *The Girl Who Waited* [2011 – see page 6] by Tom MacRae was confirmed, Toby Whithouse’s script moved down a position to become the eleventh episode. Both episodes were to be made as Block Five by director Nick Hurran. “I met Nick Hurran a few times and we discussed the episode and his instincts seemed right on the money,” Whithouse told the BBC’s *Doctor Who* website.

In advance of the episode’s recording, the *Confidential* team followed the development

of the Minotaur which was to be played by six-foot-seven Welsh actor Spencer Wilding. A former British and European kickboxing champion, Spencer had played monsters in various other film projects and undertaken some stunt work. On the first visit to the premises of Millennium FX, the *Confidential* crew also spoke to prosthetics assistant Dave Bonneywell as it was ensured that the basic bodysuit of the Minotaur fitted in advance of fur being added to it; the bodysuit had been built on a full body cast already taken of Spencer. A fortnight later, Spencer made a return visit to try on the finished costume with suit fabricator Lisa Crawley; this included hooves crafted over built-up shoes to increase Spencer's height even more. The outfit was very stuffy, with a cotton mesh around the mouth through which an oxygen tube could be inserted between takes to help the performer breathe. The costume was topped off by a fully animatronic bull head with 12 channels of movement including an articulated jaw, lip movement, snorting nose, moving and blinking eyes and a frowning brow;



this was operated by two different people.

The readthrough script for *The God Complex* was Draft 4, and was issued on Monday 31 January. It had a number of small differences from the shooting script. The woman in the pre-credits was unnamed at first and then initially referred to as Lucy Miller; this name was changed to Lucy Hayward to avoid similarity with the character of Lucie Miller, the companion of the Doctor's eighth incarnation in the series of audio adventures produced by Big Finish. The TARDIS materialised in the hotel reception rather than the stairwell in this draft. Absent from this version were the Doctor seeing the scratch marks on the ceiling and Amy finding Lucy's note in the corridor; in this draft, Amy noticed that Lucy's message was on a little framed notice (like those regarding fire precautions) in the dining room. When talking to Rita about Jahannam and the hotel, the Doctor originally commented, "It's like a desktop setting on a computer. It's odd though, it's clearly been on this programme for a while as there's signs of wear and tear." At this point, the room for Amy was not defined as number seven (the age she had been when she first met the Doctor in *The Eleventh Hour* [2010 – see Volume 63]). After Rory talked to the Doctor about Howie's stammer, Rita had said, "We need to keep an eye on Amy. I think she went into her room." "Really? Oh for..." began the Doctor as he bellowed, "It's great how you've all been so careful to follow my instructions!" "Yeah, sorry, I think that's pretty much everyone now except you," replied Rita. "Maybe I'm in

Connections: Old enemies

► Amy comes face to face with the Weeping Angels, as she had done in *The Time of Angels/Flesh and Stone* [2010 – see Volume 64] (the creatures had first appeared in *Blink* [2007 – see Volume 56]), and spoke of River Song when she told the Doctor to ask her daughter to visit her.



Left:
The Minotaur
craves worship.

Connections: Greatest fear

► Mention is made of the Doctor's arch-enemies the Daleks as being the thing feared by Lady Silver Tear. The Doctor's own fear in room 11 is not seen, but the TARDIS' ominous warning alarm, the Cloister Bell – first heard in *Logopolis* [1981 – see Volume 33] – is heard.



Right:
Medical student Rita reflects on her fears.

it,” said the Doctor, fidgeting guiltily. “Death all around and I don’t know how to stop it.” Gibbis’ crowing about survival through cowardice was added later, as was the reference to River Song.

The readthrough for *The God Complex* – recorded by the *Confidential* team – was held at 5.30pm on Wednesday 9 February in the meeting room at Upper Boat. The main guest star for the serial was not present – this was comedian, actor and writer

David Walliams who would be playing Gibbis; Walliams was best known for his comedy television series including *Rock Profile*, *Little Britain* and *Come Fly with Me*, but was also a huge fan of *Doctor Who*. Born in 1971, he had grown up avidly watching the Tom Baker series and remained a devotee through to the show’s disappearance from the BBC schedules in 1989, attending the *Doctor Who: The Developing Art* event at the National Film Theatre in 1983 and the play, *Doctor Who: The Ultimate Adventure* at Wimbledon Theatre in 1989. He had also appeared in Big Finish’s *Doctor Who* audio adventure *Phantasmagoria* in 1999, and had joined his friend and colleague Mark Gatiss to record a series of themed comedy sketches for BBC Two’s *Doctor Who Night* the same year. It had been because of Walliams’ admiration for Tom Baker as the Doctor’s fourth incarnation that Baker had been hired to narrate *Little Britain*. In December 2010, Walliams had appeared with Matt Smith on *The Graham Norton Show* when they had been promoting their respective BBC shows for Christmas. “I kept on saying to my agent, ‘Have they asked me to be in *Doctor Who* yet because everyone else has been in

it. Why haven’t I been in it?’ And then I got an email and the subject was *Doctor Who*... and I was really excited to be part of the show,” Walliams told *Confidential*. For his role as Gibbis, Walliams’ features would be hidden beneath a prosthetic devised by Neill Gorton and his Millennium FX team; the actor had originally been concerned about this inhibiting his performance, and on the first make-up test went through the script in front of the mirror to see how his facial expressions would appear on screen.

Cast and crew members

Of the rest of the cast, Amara Karan, who played Rita, was a Londoner born to Sri Lankan parents and had recently appeared in ITV1’s *Kidnap and Ransom*, while Dimitri Leonidas cast as Howie Spragg had featured as Josh Irvine in *Grange Hill*. Returning to the cast for a day’s recording was Caitlin Blackwood – Karen Gillan’s cousin – who would play young Amelia Pond, and so reprise her role





from *The Eleventh Hour* and *The Pandorica Opens/The Big Bang* [2010 – see Volume 66].

On Friday 11 February, the BBC Wales crew members were invited to make cameo appearances in *The God Complex* in the form of photographs of the previous victims seen on the hotel walls. “Because I wouldn’t ask the crew to do anything I wouldn’t do, I had my photograph taken as well,” explained producer Marcus Wilson in *Doctor Who Magazine*. “Beth is in there somewhere too. Piers and Steven were the only ones who avoided it.” An initial photocall was held in the Upper Boat meeting room that day between 10am and 2pm, with the attendees asked to bring smart clothes which did not feature bright colours.

A reccé of locations in the Cardiff Bay and Bute Park area was held from Monday 14 February, the same day that the shooting script for *The God Complex* was issued.

The shooting script had various differences to the finished programme. When the gorilla emerged from the

bathroom to confront Lucy (who was generally referred to as ‘the Woman’), the stage directions noted, ‘He’s wearing a burglar’s stripy jersey and cloth cap, with a newspaper under his arm.’ The script did not contain Lucy’s voice-over as she wrote her note.

The hotel interior was described as ‘not Gothic or grand, but suburban. Kitsch decor. The sort of place that has a carvery and a lounge where you sit in chairs of fake bamboo and drink cocktails made in The Manhattan Bar... The only sound is a silky dribble of muzak... The walls of the stairwell are covered in framed portraits. Those cheesy pictures a hotel puts up of the staff that will be serving you during your stay. But some are human and some are alien. There’s a Judoon, an Ood, a Sontaran, one of those cat people. And all of them – even the Judoon and Sontaran – grin cheerfully at the camera and

Above:
Gibbis the cowardly Tivolian.

Connections: Qualified

► The Doctor indicates that he was a medical doctor, as he had implied as far back as *The Moonbase* [1967 – see Volume 9], when he recalled studying with Joseph Lister in Edinburgh in 1888.



Connections: In the family

► The Doctor comments that the God creature is a 'distant cousin of the Nimon' in reference to the bull-like race of parasites seen in *The Horns of Nimon* [1979/80 - see Volume 31], another serial which had drawn strongly upon the Minotaur legend.



sport a collar and clip-on tie.' The hotel corridors were later described as seeming 'to yawn and stretch in front of [the group]. It's nightmarish. Impossible. The walls are all bedecked with the same chintzy flock wallpaper. Heavy and oppressive.' The hotel's beauty salon featured 'huge hood hair dryers, like early sci-fi space helmets. Little tables with period magazines, *Woman's Realm*, *Smash Hits*, *Look In!*. Dividing

the room like a partition wall is a large, long tropical fish tank. The height of 80s kitsch.'

Of the prisoners in the hotel, Rita (named in some production paperwork as Rita Afzal) was described as 'a young British Muslim, in hospital doctor's scrubs. She's smart and brave'; Howie was 'young, shambolic. T-shirt and jeans and trainers. Pale. A mouth breather. Any similarity between him and fans of a certain science fiction TV show are purely coincidental'; Gibbis was 'an alien. He looks like someone has taken Mole from [Kenneth Grahame's classic 1908 children's story] *Wind in the Willows* and shaved him. Podgy, with milky greenywhite [sic] hairless skin, and pink eyes lurking amongst his pinched little features. He wears a shambolic suit over a cardigan' while Joe was 'in his 30s. He's smartly dressed (we might notice his dice cufflinks, and round his neck is a chain with a tiny gold horse shoe on it).'

Of the nightmares in the rooms, the PE Teacher was described as 'a man in a tracksuit. Cropped hair. Whistle on a string. He stares at the Doctor with that mixture of anger and disdain that only a PE teacher could pull off.' Rita's father - named as Munir Afzal in some production



paperwork - was 'in his 50s, Indian, wearing a white doctor's coat over a smart suit. He looms over her, clutching a sheet of paper.'

The Minotaur creature was at first described obliquely: 'We might catch glimpses of it in the many mirrors. Its bulbous hunched back. The mottled metal of its breastplate and helmet. The lethal horns that scrape the ceiling... Its chest rising and falling with a sound like low thunder, making its chains and armour rattle. Its head almost completely hidden in shadows. We might just see the outline. Immense. Horned. With a long snout.'

At the climax of the tale, the creature was described as 'an eight-foot-tall Minotaur. Primal and grotesque, wearing a hotch potch of armour. A battered breastplate. Rusted tattered chain mail. But it looks old. The armour is ancient. Its fur is patchy. The skin is drawn back against the skull of its bull's head.' Later on as the creature lay prone, the stage directions noted, 'It tries to tug off its helmet.'

The stage directions noted that Howie's words were broadcast around the hotel on the sound system with 'the sonic screwdriver... wired up like a microphone (like in [A] *Christmas Carol* [2010 - see



Volume 66])). When Amy said “praise him” for the first time, the script noted – with reference to the famous BBC One children’s magazine programme – ‘Amy has both her hands clamped over her mouth, like she just accidentally swore on *Blue Peter*.’

“I’m a survivor”

When the hotel corridor faded away to reveal *The God Complex*, this was envisaged as an ‘immense black box, the size of an aircraft hanger. Like the holo-deck in [the 1980s US science-fiction series] *Star Trek: The Next Generation*, there’s a grid on the floor, the walls and ceiling (hundreds of yards above).’ This scene was changed during recording with regards to the character of Gibbis. Originally, the alien did not point out his home world to Rory, but instead trotted over to the Doctor with a smug grin, sneering, “You were right. I survived, while all the others died. I knew I would! I’m a survivor.” The Doctor gave the alien a thunderous look and Gibbis scuttled off.

The home which the Doctor returned Amy and Rory to at the end of the tale was originally seen as ‘a cottage. But not

any old cottage. The dictionary definition of a dream home. Ivy covers the red brick walls all the way up to the thatched roof. There’s even a gleaming vintage car in the driveway.’

The final scene in the TARDIS had no dialogue; the stage directions read: ‘The Doctor at the controls. He hums and “pom-pom”s as he yanks levers, turns dials. A flurry of displacement activity that eventually dies. And now all is quiet, aside from the grind of the engines. The TARDIS has never seemed so big and empty. The Doctor steadies himself against the desk as the loss of Amy crashes into him like a wave. A sob escapes him. He looks so old. So sad. And so alone.’

Another photoshoot for the reception portraits was held on Tuesday 15 February in the meeting room between 11am and 3pm, and this time with the art department providing garments to be worn. ■

Left:

The Doctor stands alongside Howie as he faces his fears.

Below:

Running through the corridors.





Production

Above:
Preparing the
Minotaur.

Wednesday 16 February was the first day of recording on Block Five – Day 108 of the overall shoot for the 2011 series. Work for the first couple of days was scheduled between 8am and 7pm at Upper Boat, and David Walliams had an early 6.35am call so that Millennium's Sarah Lockwood and Dominique Colbert could spend two hours transforming him into the alien from the planet Tivoli. In addition to the portrait photos of Dimitri Leonidas and Daniel Pirrie which were taken in the meeting room, Matt Smith, Karen Gillan and Arthur Darvill also donned red noses for a special *Comic Relief* photocall, which

would be used on the covers of *Doctor Who Magazine* and the listings magazine *TV & Satellite Week*. Recording started in Studio 6 where the corridor and corridor junction sets for the hotel had been constructed; the first scenes covered the Doctor encountering room 11 as he attempted to find Joe, and then Amy opening the door to her own room 7. Following this, effects shots of the stretching corridor were recorded, along with the PE Teacher scene from room 158, Howie recoiling from the girls' room, and the initial approach of the creature. Because David Walliams was the first actor to arrive in the mornings to work with the Millennium FX team, and the last one to leave after his Gibbis face had been removed, the rest of the cast

never saw him properly. “I’ve only ever met David when he’s been dressed as a mole,” Gillan later told the BBC Press Office. “He was always on set an hour before me because he had to have prosthetics put on... He was an absolute hoot though. He was extremely witty.”

Pink revisions to the shooting script were issued on Thursday 17 February; these omitted the Doctor describing Gibbis as having ‘greeny white skin’ and changed all the references of a fish tank in the beauty salon into a glass partition with water cascading over it. Recording on day two continued in Studio 6, with the emphasis on the corridor scenes, and was the first day with Spencer Wilding in the full Minotaur rig; the actor reported at 6.25am for dressing by the Millennium FX team of Adam Keenan, Dave Bonneywell, Fiona Barnes, Sarah Lockwood and Dominique Colbert, prior to movement rehearsals with choreographer Ailsa Berk at 9am. Various corridor scenes were recorded, such as the Doctor finding Joe’s body and Joe’s fate at the creature’s hands. The portrait shot of Amara Karan was taken at 9.40am in Studio 1. Scenes of the Doctor running

along the corridors and Amy’s party bursting out of the Weeping Angels room were recorded before Gillan and Darvill left to work with the *Confidential* team on the TARDIS set in Studio 1; “We’ve got such a good monster!” Gillan told the BBC Three team when speaking of the Minotaur. Matt Smith recorded a greenscreen shot of the Doctor running along the corridor and then rehearsed the phone conversation scenes between the Doctor and Rita before leaving for additional dialogue recording at 4pm. The scenes of Rita in the corridor – including the CCTV shots for the monitors – were then recorded into the evening, along with other corridor shots for early in the episode.

Seabank Hotel

The *Confidential* crew was present on location on Friday 18 February when recording for the reception scenes began at the Seabank Hotel on the Esplanade in Porthcawl. Work was scheduled from 10.15am to 8.45pm, with blackouts used to give the confined feel to the venue, and the set dressing included photographs of the previous ‘victims’ including shots of a Sontaran (Christopher Ryan as General Staal from *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58], alias Commander Halke), a Judoon, a Silurian and one of the Catkind (Anna Hope as Novice Hame from *New Earth* [2006 – see Volume 51], alias Novice Prin) seen in previous episodes. Work commenced with the sequence of the Doctor realising that all the victims had faith and grasping the problem before moving onto the start of the TARDIS crew meeting the other captives early on in the episode.

It had originally been planned that recording on the reception scenes would continue at the Seabank Hotel on Saturday

Left:

Joe tells the Doctor: “We’re going to die here.”



Connections: Bull headed

► The Minotaur itself had previously appeared as a fictional character encountered by the Doctor in *The Mind Robber* [1968 - see Volume 13] and as an Atlantean councillor and athlete whose quest for the strength of a bull had resulted in his transformation by Kronos the Chronovore in *The Time Monster* [1972 - see Volume 18].



19 February, but instead this was changed to a rest day. The BBC now announced that David Walliams was to appear in *Doctor Who* in 'a spooky episode playing a character called Gibbis'; Walliams was quoted as saying "I am a huge fan of *Doctor Who* and am so looking forward to working with Matt Smith and running up and down some corridors with him." This fuelled Leigh Holmwood's article *Holy Moley... David Walliams on Doctor Who* in *The Sun*, in which it was revealed that

Walliams would look like Mole from *The Wind in the Willows* with a BBC insider commenting, "They thought he would be perfect for the role of alien Gibbis"; in turn, this generated David Harrison's report *David Walliams lands alien role in Dr Who* from *The Daily Telegraph*. Meanwhile, *The Guardian* was giving away the free *Doctor Who* CD adventure *The Hounds of Artemis* which was followed the next day by *The Ring of Steel* from *The Observer*. Sunday 20 was the official opening of the *Doctor Who* Experience at Olympia, with Matt Smith present alongside Steven Moffat and various others. That evening, Gillan and Smith attended the Pam Hogg fashion show at the Royal Courts of Justice where his girlfriend Daisy Lowe was one of those on the catwalk. This prompted items from the fashion publication *Vogue* (*Doctor in the House*) and the *Daily Mail* (*Who's your favourite leading lady?*) the next day.

A revised schedule for the block was issued on Monday 21 February, confirming that recording would now also be taking place on Saturday 12 March. The second week of recording found the

BBC spending two days at the Manor Parc Hotel in Thornhill, Cardiff where scenes involving the dining room were scheduled from 9am to 8pm each day. The *Confidential* team was present on the first day when as many members of the crew as possible were pressed into service and hidden under the tables to operate the ventriloquist's dummies that surrounded Joe; they also interviewed runner Ross Southard and actor Daniel Pirrie who was playing Joe. The Doctor's recollection of Joe's gambling-themed jewellery was also recorded, after which the crew made a start on the scene of Rita offering the Doctor some tea.

While the TARDIS landed for half-term at Raglan Castle in south-east Wales, the dining room scenes continued on Tuesday 22 at Manor Parc, with Amy finding Lucy's note and the Doctor reading it out. Following this, the kitchen sequences were recorded, including the shots of Gibbis eyeing up a fish (the business

Right:

Recording a scene with the Weeping Angels in Gibbis' room.



of the alien with the lone fish was an afterthought added during production) and the kettle boiling, concluding with the sequences of the bodies being laid out in the dining room.

The same day that work was drawing to a close at Manor Parc, Nicholas Courtney – one of *Doctor Who*'s longest serving and most loved performers – died after a long illness at the age of 81. Nicholas had first appeared on *Doctor Who* in 1965, and in 1968 had originated the character of Alistair Lethbridge-Stewart, the soldier who would work alongside the Doctor in the rank of Brigadier for UNIT in many stories, and whose final appearance on television had been in a 2008 story for *The Sarah Jane Adventures*. Steven Moffat paid tribute to the actor, writing that he 'only met Nicholas Courtney once and very briefly – but he was as kind and generous and funny as his reputation suggests. And on screen, his perfectly pitched performance as the Brigadier carved a

very special place in the history of *Doctor Who*. Not just because he could be grave and funny at the same time, and wise and silly in the same moment, and not just because you could still love him when he was clearly in the wrong, or because he could point a gun at you and still somehow twinkle – but because out of all the people the Doctor has met, in all of space and time, Nicholas Courtney's Brigadier Alistair Gordon Lethbridge-Stewart was the only one who was ever his boss. Somewhere out there, the Doctor just got a little lonelier.'

Interviews and photocalls

While the press carried tributes to Nicholas Courtney, back at Upper Boat on Wednesday 23 February, recording was scheduled for 8am to 7pm in Studio 6; also present were the *Confidential* crew and a team from BBC America under director Scott Saunders, who were to record promotional interviews with Smith, Gillan and Darvill as well as Piers Wenger, Beth Willis, Marcus Wilson and production designer Michael Pickwoad on the TARDIS set in Studio 1. Sarah Quintrell, who was playing Lucy, was also present for a photocall at 11.30am in Studio 6, while the other cast members also fitted in publicity photo shoots during the day and the regulars recorded wild track material for *The Curse of the Black Spot* [2011 – see Volume 67]. Recording began on the corridor set with the Doctor's party discovering Howie dead, after which scenes of the Doctor lost in the corridors were recorded, and then the sequence of

Connections: Folk song

▶ Joe recites part of the English nursery rhyme and folk song *Oranges and Lemons*, while the girls whom Howie feared referred to the fictional language 'Klingon' associated with the alien race that first appeared in the 1960s science-fiction series *Star Trek*.



THE GOD COMPLEX

STU



Above:
Recording a
scene with a
creepy clown.

Amy being lured into her bedroom. Stunt co-ordinator Gordon Seed was present to supervise the collapse of the Minotaur outside the bedroom, after which Gillan joined Millennium FX to test the Old Amy prosthetics for *The Girl Who Waited*. Following this, the climactic scene in Amy's bedroom was recorded with Caitlin Blackwood sitting in the manner that she had done waiting for the Doctor's return in *The Eleventh Hour*, and Gordon Seed supervising the Minotaur smashing into the room; this scene had to be recorded twice with both Gillan and Caitlin as Amy,

with Matt Smith quipping to Caitlin, "You're so much cuter than your older cousin aren't you?"

The BBC America and *Confidential* crews were still present on Thursday 24 February, along with Benjamin Cook of *Doctor Who Magazine*, while the BBC Press Office announced

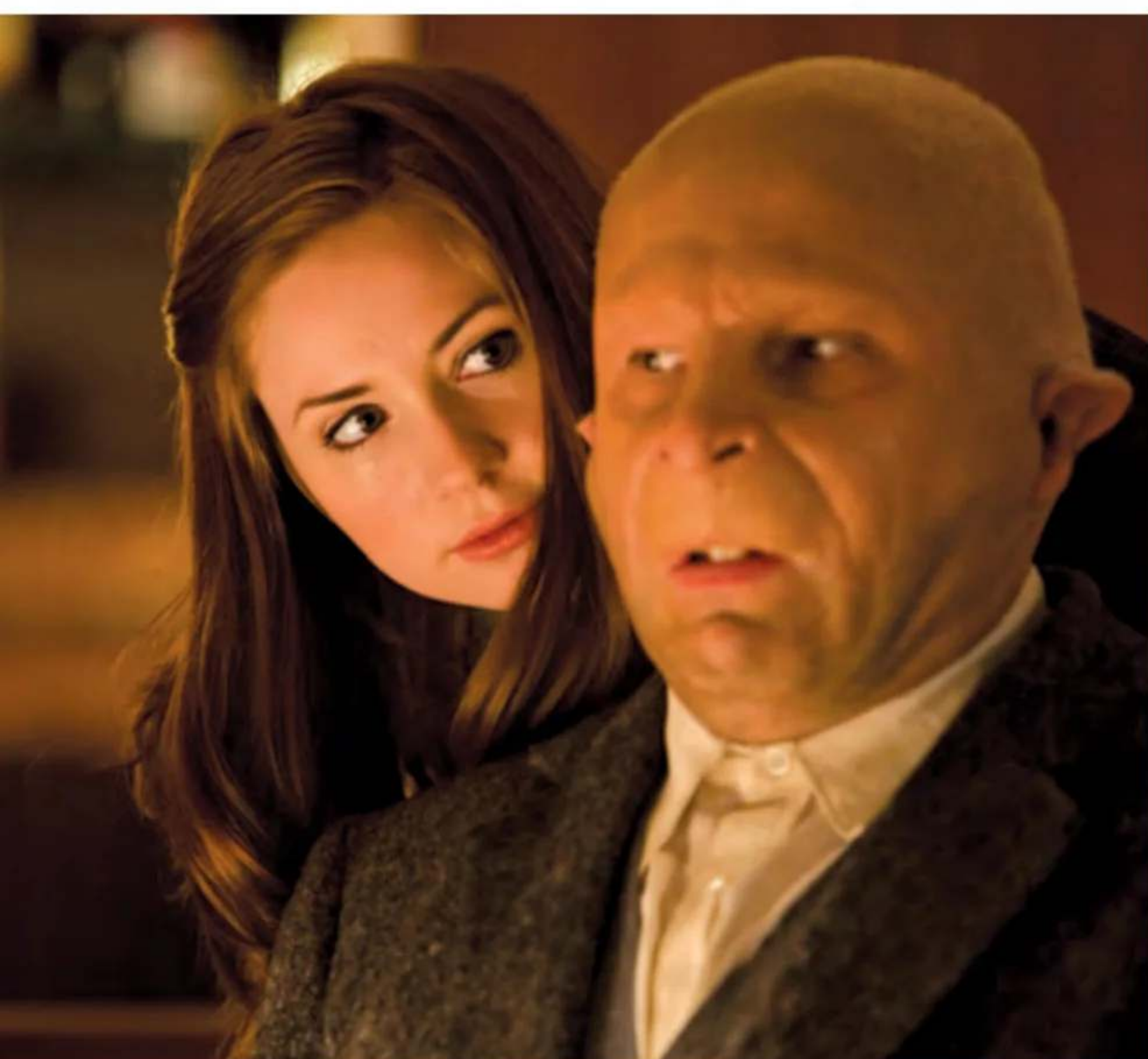
the development of a new, multi-player *Doctor Who* game entitled *Worlds in Time* being created in partnership with Three Rings. At Upper Boat, recording from 8am to 7pm began in Studio 6 with the scenes in the redressed bedroom set which now contained the Weeping Angels of room 216. Visiting the set for the day as part of *Confidential's A Day in the Life* feature was Toby Whithouse along with his children Lucas and Maddy; the trio were met in reception by Karen Gillan and then shown by script executive Lindsey Alford around the hotel corridor sets in Studio 6 before having a tour of the prop store with *Torchwood's* UK producer and *The Sarah Jane Adventures* producer Brian Minchin (Lindsey's husband) where they also encountered Piers Wenger and Beth Willis. After the scenes in the Weeping Angels bedroom, Matt Smith then joined BBC America for more interview material prior to the recording on *The God Complex* set in Studio 5; for this scene, it had been decided to change some of Gibbis' dialogue

Connections: Cubed

► As he did in *Night Terrors* [2011 - see Volume 68], the Doctor plays with a Rubik's Cube, a popular game when mass-marketed in 1980.



to make him more sympathetic, and so Darvill and Walliams improvised new lines as they gazed down at Tivoli. It was here that Whithouse corrected Smith on the pronunciation of Nimon (“as in Simon”) as well as seeing his Minotaur ‘in the flesh’ (“To see your own monster is absolutely thrilling,” noted the writer); following this, Whithouse and his family were overjoyed to see the TARDIS set and as the writer later admitted at the San Diego Comic-Con, “I was more excited than they were.” Gillan and Darvill also fitted in chats with BBC America as scenes in the security suite set built in Studio 6 were recorded with Matt Smith reacting to a live feed of Amara Karan on the adjoining corridor set... as well as various pre-recorded images. After that evening’s wrap, the three regulars joined director Nick Hurran at the local Novotel for the deferred readthrough of *The Girl Who Waited*, which was to start recording in earnest the following week. That night, Karen Gillan finally got to see David Walliams out of make-up as the pair enjoyed a few hours in the nightclubs of Cardiff.



The deferred day at the Seabank Hotel was staged from 11am to 9.30pm on Friday 25 February and concluded the early reception scenes (and associated CCTV shots) before moving onto the stairway sequences featuring the Doctor. Of the photographs of the crew placed on the wall, the shot of Marcus Wilson was the one which Amy looked at and named as Royston Luke Gold (“Until I saw the rushes, I didn’t know I was there,” commented Marcus), while the series’ petty cash buyer Kate Wilson could be seen as Lady Silver Tear. Matt Smith had to leave for additional dialogue recording (ADR) work at 6.30pm, and so the later scenes in reception covered Gibbis guarding Howie, as well as recording Howie’s dialogue to echo around the corridors. This was David Walliams’ last day. Work at the hotel concluded on Saturday 26 February from 9.30am to 8pm; this covered the arrival of the recently constructed TARDIS prop on the stairwell and the other staircase scenes, finishing with more oblique shots of the Minotaur.

Connections: Jahannam

► The Doctor and Rita discuss the Muslim concept of Jahannam, the equivalent to Hell where it is believed that those unfaithful to their religion will be punished after the judgement day of Qiyamat.



Left:
Brave Amy and
a fearful Gibbis.

Beauty salon

Following their day off, the team was back in studio on Monday 28 February for recording in Studio 2 from 8am to 7pm. Karen Gillan spent the morning undertaking ADR at Bang through to 9.30am, after which she returned to Upper Boat for publicity sessions in the green room through to noon, and then a further Old Amy costume fitting. *Doctor Who Confidential* was present for the day, with work initially focusing on the sequences with the Doctor and the Minotaur in the

hotel's beauty salon (which was named the Pasiphae Spa after the mother of the Minotaur). After lunch, the scenes in the corridor outside the salon were recorded, with Rory being knocked out and seeing the fire escape door appear again.

Tuesday 1 March saw the recording schedule split across both episodes of the production block. Work began on location at 9am with the BBC team based at Caspian Point car park so that the closing sequence outside Amy and Rory's dream house could be recorded on Bute

Esplanade in Cardiff Bay. Rory's distinctive red 1970 E-Type Jaguar was provided by Classic Motoring Ltd. After lunch, the regular cast then returned to Upper Boat for work on *The Girl Who Waited*. Location shots of Amy kissing the Doctor goodbye found their way into the press, prompting *Time Lord enjoys the smack of the present* by James McCarthy of the *Western Mail*, Dan Menhinnitt's *Amy Pond's tender kiss for Dr and (Dr) Who loves ya?* from *The Sun* and *Is there trouble ahead for Amy and Rory? The Doctor gets close to his companion* from the *Daily Mail* on Thursday 3 March. That same day also saw Matt Smith joining the Block Six crew to work on *Closing Time* [2011 – see page 88], while recording on Block Five took place at Upper Boat, starting with material for *The Girl Who Waited*. Following costume changes for Karen Gillan and Arthur Darvill, work on *The God Complex* then

Connections: Photo finish

► The photos of victims of the God Complex included a Sontaran (a race first seen in *The Time Warrior* [1973/4 – see Volume 20] and most recently in *A Good Man Goes to War* [2011 – see Volume 68]), a Silurian (of the species seen in *The Hungry Earth/Cold Blood* [2010 – see Volume 65] and again in *A Good Man Goes to War*), a Tritovore (from *Planet of the Dead* [2009 – see Volume 61]), one of the Catkind (seen in *New Earth* [2006 – see Volume 51] and *Gridlock* [2007 – see Volume 55]), a Judoon (introduced in *Smith and Jones* [2007 – see Volume 54]) and a Hoix (seen in *Love & Monsters* [2006 – see Volume 53] and *The Pandorica Opens/The Big Bang* [2010 – see Volume 66]).



continued in Studio 2 through to 7pm with scenes in the corridor outside the beauty salon featuring only Spencer Wilding alongside the regulars.

Nightmare rooms

Doctor Who Confidential was present for work at Upper Boat on Friday 4 March when recording from 8am to 7pm was devoted to *The God Complex* and focused on the bedroom set in Studio 6. This commenced with Rita's nightmare encounter with her father, and then the girls laughing at Howie in Room 155, plus cutaway shots of a Weeping Angel played by Louise Bowen who was made up by Kate Harris and Sarah Lockwood of Millennium FX. Karen Gillan had been working on ADR that morning, and arrived at Upper Boat to record the clown sequence around 2pm before heading





off to join the Block Six crew on location that night. The remaining scenes thus comprised the room full of balloons seen by Lucy, the photographer in room 215, and then the gorilla emerging from the

bathroom in room 214. This was the main day that Sarah Quintrell was required, as she recorded her corridor scenes and voice-overs; she and Dimitri Leonidas were also interviewed by *Confidential*. A second camera unit then recorded cutaways against a black screen of 10-year-old Lucy with her birthday cake, and Lucy's husband laughing at her.

An insert shot of Lucy's note fluttering to the floor in slow motion was recorded on the corridor set during work for *The Girl Who Waited* on Monday 14 March, while pick-ups the next day included a double for the Doctor touching the scratched ceiling, Lucy's photograph on the wall, and the shot of the gorilla story book recalled by Lucy. On Friday 18 March, work at 8am began with the last major recording for *The God Complex*; this covered scenes in the security suite with the Doctor, Amy and Rory watching the monitor screens and talking to Rita. While Gillan and Darvill then went for make-up changes to record scenes for *The Girl Who Waited*, Smith recorded the closing TARDIS scene of the lonely Doctor for *The God Complex*. ■

Left:

Crew members get their hair done in between scenes.

PRODUCTION

Wed 16 Feb 11 Upper Boat Studios: Studio 6 - Hotel - Corridor Junction/Corridor

Thu 17 Feb 11 Upper Boat Studios: Studio 6 - Hotel - Corridor/Greenscreen

Fri 18 Feb 11 Seabank Hotel, Esplanade, Porthcawl (Hotel - Reception)

Mon 21 Feb 11 Manor Parc Hotel, Thornhill, Cardiff (Hotel - Dining Room Corridor/Dining Room)

Tue 22 Feb 11 Manor Parc Hotel (Hotel - Dining Room/Kitchen)

Wed 23 Feb 11 Upper Boat Studios: Studio 6 - Hotel - Corridor/

Bedroom (Amy's)

Thu 24 Feb 11 Upper Boat Studios: Studio 6 - Hotel - Bedroom (Weeping Angels)/Security Suite/Studio 5 - Hotel - Corridor/God Complex

Fri 25 Feb 11 Seabank Hotel (Hotel - Reception/Stairwell)

Sat 26 Feb 11 Seabank Hotel (Hotel - Stairwell)

Mon 28 Feb 11 Upper Boat Studios: Studio 2 - Hotel - Beauty Salon/Beauty Salon Corridor 2

Tue 1 Mar 11 Bute Esplanade, Cardiff Bay (House)

Thu 3 Mar 11 Upper Boat Studios: Studio

2 - Hotel - Beauty Salon Corridor 2/Beauty Salon Corridor 1

Fri 4 Mar 11 Upper Boat Studios: Studio 6 - Hotel - Bedroom (Rita's)/Bedroom (Howie's)/Bedroom (Weeping Angels)/Bedroom (Clown)/Bedroom (Balloons)/Bedroom (Photographer)/Bedroom (Gorilla)/Corridor/Black Screen

Mon 14 Mar 11 Upper Boat Studios: Studio 5 - Hotel - Corridor

Tue 15 Mar 11 Upper Boat Studios: Studio 5 - Hotel - Corridor/Stairwell/Gorilla Story Book

Fri 18 Mar 11 Upper Boat Studios: Studio 1+2 - Hotel - Security Suite/TARDIS

Post-production

Above:
Gibbis the
Tivolian
and Howie.

During post-production, various elements of the episode were edited and resequenced to form the finished programme. The first room that Lucy looked into was not originally the clown room, but a room full of party balloons. In reception, after the Doctor enthused about whoever had made the hotel, Amy replied, “Wait a sec, I remember the last time we ended up somewhere by ‘accident’ Doctor, tell me now: am I not really me, am I made of butter or something?”; this

was a reference back to the events of *The Rebel Flesh/The Almost People* [2011 – see Volume 67]. As Rory read out the names of the hotel’s victims and their associated fears, this originally included “Julie Collins: Grandad”. After the Doctor took a shine to Rita during their introductions in reception, he added, “I’m the Doctor, this is Amy and Rory. How’s it going? Badly, I’m guessing.” Then he noted that Howie had been surprised to be back in reception, adding, “You said you’d walked in the opposite direction.” After the Doctor

commented on it being rude for people to be dropped into a 1980s hotel, he added, “But you know the bit I really don’t like? Those pictures. I do not like the stories behind those pictures.”

A short scene was cut after the Doctor’s party discovered that the TARDIS had vanished and prior to their entry to the dining room. Standing outside the dining room, Rita told the TARDIS travellers about Joe: “He was fine. I mean, he was lost and scared like us, but he was, you know, himself. Then suddenly he started freaking out. Talking about how we were all going to die here. My God, as if we weren’t frightened enough... Anyway then it was like he switched back, and told us to tie him up.” “Hmmm,” ruminated the Doctor, “‘intermittent possession’. Very dangerous. Very unpredictable. Worth about 140 points in Scrabble though.” As the Doctor reached out for the door handle, Rita warned, “Doctor. He’s not alone.” Inside the dining room, after Joe had said that there was a room there for everyone – including the Doctor – he added, “And in it is the very worst thing in the galaxy. Find that and he’ll find you.” Before the Doctor scooped up the restrained Joe, he originally said, “Well, much as I hate to stand in the way of true love...”

Reception scene

The next scene in reception was resequenced slightly. After the Doctor pondered why the four victims had been imprisoned, Howie replied, “One word. My website.” “Here we go...” said Rita, rolling her eyes. “Www. Who-ate-all-the-lies,” gabbled Howie as the others stared at him, “Y’know, as in ‘who ate all the pies’. Look, all the cool domain names had gone, OK? Anyway, it’s got

everything ‘they’ don’t want you to know about JFK, the Moon landing, Roswell. And so ‘The Man’ dumps me here: Hotel Guantanamo. Sorry guys, you’re just civilians, caught in a secret war you will never understand.” After a moment, the Doctor continued to ponder: “So, like I said: why you four?” After Gibbs said it didn’t matter, the Doctor continued, “Tell them how it works, Pond.” “That’s not how we roll,” explained Amy. “There’ll be banter, there’ll be running down corridors. He’ll have an explanation that won’t make sense, but just nod and we’ll be home in time for *Countryfile*.” (This was a reference to BBC One’s Sunday early evening rural magazine programme which had been on air since 1988). The Doctor looked at Amy, a little stung as Rita speculated on to whom Joe had been referring. “Whatever is possessing him obviously wants to frighten us,” observed the Doctor, “but that doesn’t mean it’s real with, you know, a face and shoes and knees.” This was what Joe laughed at, and after Howie

Below:
Creepy corridor.



asked if they couldn't do something about the laughing man, the Doctor grabbed some gaffer tape from the hotel desk and tossed it to Howie who crossed over to Joe. "You're next. Just so you know," said Joe to Howie quietly as the geek hesitantly slapped the tape across the man's mouth. After the Doctor said that they needed the TARDIS, Gibbis added, "And if we find the person in charge, we surrender to them, yes?" "Surrender' is not in my vocabulary," retorted the Doctor. "Really?" said Gibbis, "We've got 56 different words for it." The Doctor warned the party not to enter any particular room, adding, "Gibbis, make yourself useful and wheel Joe. Come along Ponds and non-Ponds!"

When Rita confronted her father in the bedroom, the older man raged, "This is what I worked for? So you could bring disgrace on this family?" When Joe ran out into the corridor to face the creature, he called out, "I... I'M HERE! COME TO ME! I'M HERE!" As the Doctor dashed along the corridors, he heard a scream; the same scream was also heard by Amy and the others. The Doctor then found and looked inside room 11 en route for the screaming Joe, but this scene was dropped back to later in the episode.

Below:
Don't blink!



When Amy spoke to Gibbis about their fears and how the Doctor would save them, the alien shuddered and asked, "What if he wants us to... fight it?" "Ok, Gibbis, look at it like this: you can hardly be enslaved or oppressed if you're dead, can you," reasoned Amy, as she walked off.

After Joe's body had been moved to the dining room and Rory commented on Amy hitting him with her shoe, Amy shrugged, "Ah, let 'em play Doctor and Nurses. What's my boy been up to?" "Me and Howie are barricading the door. We had to move like loads of tables," replied Rory. "Ooh, show me your muscles. Come on, show me your - oh you are," said his wife. When Rita commented that the 1980s hotel took her by surprise, the Doctor replied, "Yeah, it is odd... It isn't a real hotel, so must be making itself look like a hotel. But it doesn't have any relevance to any of us, so maybe it's just got jammed on an old setting." As Amy remembered the note she had found earlier, Rita asked, "Doctor. You can speak... alien, can't you?"



The creature, what is it saying?” “Uh, it’s a very old dialect, I can’t be certain...” replied the Doctor evasively, “Outside the room, when we were hiding, it said ‘death’. That’s all. ‘Death.’” As the Doctor read out Lucy’s note about Luke being the first victim, he originally continued, “Then Tim. Then Charlie and beautiful Novice Prin.”

In the corridors, Howie was originally to be saying, “Praise him! Praise him!” but in ADR this was changed to “Bring me death. Bring me glory. My master my lord I am here.” The sequencing of the Doctor with the creature in the beauty salon was slightly different to the script with regards intercutting to his friends outside. When the Doctor tried to understand the creature, he originally said, “Gimme a sec, your language is so old it’s hard for me to translate it...” When Howie talked to Gibbs, he asked, “Let my master have me,” and then told the alien, “You’re a survivor. That Doctor guy said so himself. Why? Coz you think like a survivor. I respect that.” After Gibbs said that Howie was possessed

and Howie suggested that he could have ‘overpowered’ him, the prisoner continued, “You didn’t tie this very tightly...” When Gibbs hurried to check his prisoner’s bonds, Howie said to him, “I bet there’s some nice juicy armada on its way to your planet right now. And you’re missing it.” The next scene in the corridors was cut; it featured Rory holding the beauty salon door shut and seeing the fire exit door materialise on the wall next to him. Inside the salon, as the Doctor realised the creature wanted things to stop, he continued, “When you said ‘death’ in the corridor, you meant your death... But you cannot... make... it end.” Outside the salon when Rita checked on the dazed Rory, she asked, “Are you dizzy? Can you focus on me?” “Oh he’s fine, he does this,” quipped Amy.

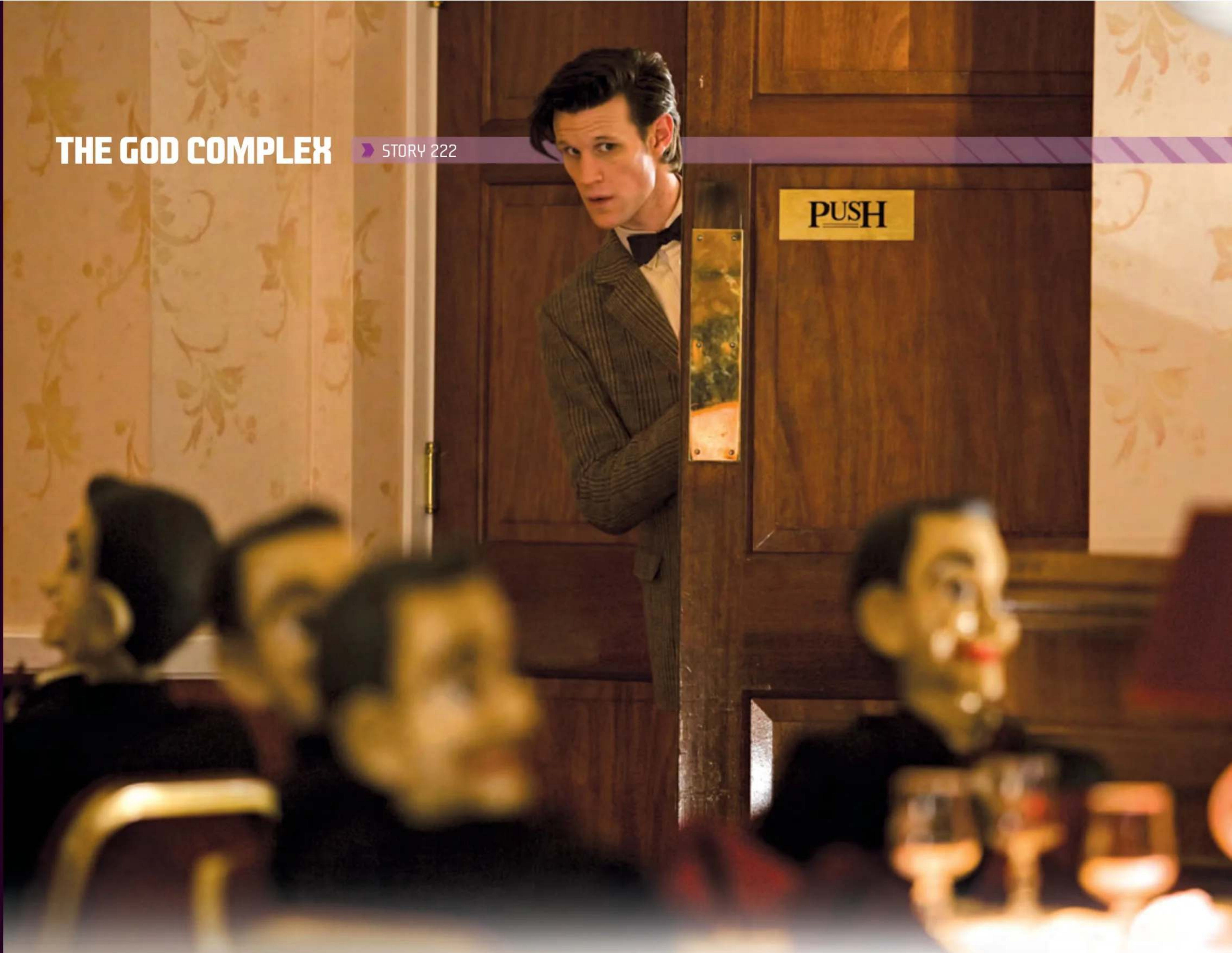
Left:

“Gottle o’ geer. Gottle o’ geer.”

Faith not fear

In reception, after Rory told the Doctor that there was nothing left for him to be scared of, he added, “I keep seeing a door. It’s different to the others. It’s marked fire exit. It pops up out of nowhere.” “Have you opened it?” asked the Doctor. “It doesn’t hang around long enough,” explained Rory, “I asked the others, but no one else has seen it. I wondered if you had.” “No. Just you,” said the Doctor, curiously eyeing Rory.

When the doomed Rita said she was about to hang up on the phone, she added, “And then I’m going to turn away from the camera.” In reception, when Amy said that they needed to let the Doctor have his furious outburst, the Doctor looked up and said, “Say that again.” “Er, I just said it’s fine,” replied Amy, “You’ll work it out. You always do.” As the Doctor realised that the key was faith and not fear, he continued, “That’s the connection. You all



Above:
The Doctor
visits the hotel
restaurant.

have faith.” “Are you sure?” asked Amy, “I mean Rita was kinda religious, but we’re not.”

God Complex

After the hotel had melted away to reveal the God Complex and the Doctor explained about the glitches not tidying away the previous victims’ fears, Amy asked, “But why bother? Why not just stick it [the Minotaur] out here and let it starve?” “Maybe he was a good god to them,” speculated the Doctor. “Maybe this was his pension.”

After Rory entered his new home, Amy asked, “So do you have, like, a whole drawer of winning lottery tickets?” “In the kitchen, the one with the receipts and take away menus,” replied the Doctor (the

Doctor’s manipulation of lottery wins had previously featured in *School Reunion*, *The End of Time* [2009/10 – see Volume 62]) and *A Christmas Carol*). When Amy asked why the Doctor had to leave now, his reply originally began, “Because you still love it. Because you still love me.” As he speculated over the horror of standing over Amy’s grave or Rory’s body, he added, “All those people in that hotel, those innocent people, sacrificed for that ancient creature. It has to stop, Amy. It has to stop.”

The bulk of the music heard in the episode, composed by Murray Gold, already existed – and included material recorded by the National Orchestra of Wales on Tuesday 19 July for *Let’s Kill Hitler* [2011 – see Volume 68] and *The Wedding of River Song* [2011 – see Volume 70]. ■

Publicity

► On Sunday 24 July, Toby Whithouse joined Matt Smith, Karen Gillan, Beth Willis and Piers Wenger on the *Doctor Who* panel at Comic-Con in San Diego and introduced a special trailer for *The God Complex* showing the Minotaur's assault on the hotel bedroom. "Certainly the audience seemed to respond to it really well," Toby told the BBC website in an interview released on Wednesday 3 August. "I think the performances and direction are out of this world." On Friday 19 August, BBC Radio 1's *Newsbeat* ran a story entitled *David Walliams a 'challenge' to work with in Doctor Who*, in which Karen Gillan commented of the episode's guest star, "He is so funny. It's hard working with David Walliams because he is constantly making you laugh."



► Following the transmission of *The Girl Who Waited* on Saturday 10 September, the BBC website released an interview with Toby Whithouse in which he commented of the finished version of *The God Complex*, "I'm thrilled with it... It's beautifully directed by Nick Hurran – a genuinely wonderful piece of work. He's imbued this bland domestic setting with genuine terror and creepiness." There was also a video with Arthur Darvill featured on the website, with the actor recalling work on the episode as he noted, "David Walliams was hilarious... It was a really fun episode to film. It felt like we were making a 1970s horror film because we were in these creepy hotel corridors."

► On the evening of Monday 12 September, *Doctor Who* was announced as Best Family Drama while Karen

Above:
Girl power!

Left:
Don't talk to
the clown.



Above:
The Doctor
ponders the
God Complex.

Gillan was named Best Actress at the *TV Choice Awards* held at the Savoy Hotel in London; both Steven Moffat and Karen Gillan were present at the ceremony to accept the accolades. The new edition of *Radio Times* on Tuesday 13 saw Mark Braxton nominate *The God Complex* as Saturday's Pick of the Day ('And just when you think you've got the story pegged, it evolves into something altogether more moving and surprising') along with a photo of the ventriloquist's dummies, while the programme billing was highlighted by a photograph of Gibbis and Howie. Three preview clips from the episode were made available on Tuesday 13 showing the TARDIS crew meeting the three captives in reception, the discovery of Joe in the dining room of dummies, and also the

bedroom of Weeping Angels. A *Doctor Who Confidential* video on Wednesday 14 September saw comments from Marcus Wilson, Toby Whithouse and David Walliams about the forthcoming adventure, along with a second preview of Smith interviewing Walliams and then being joined by Gillan. Arthur Darvill did additional voice recording for the adventure game, *The Gunpowder Plot* on Wednesday 14 at The Moat studios in London, while the following day, Smith did similar pick-ups for the same game at Tinopolis in Llanelli. Smith's video interview with Gillan for *Confidential* then appeared on Thursday 15, the same day that ITN and *The Sun* covered the story of 49-year-old Rob Hull of Doncaster, who was now in the Guinness World Records book for his collection of 571 Daleks, the biggest in the world!

► *Matt Smith gets rowdy on set!* was the title of the *Confidential* video released on Friday 16. In the US, BBC America offered comments on *The God Complex* from Smith, Gillan, Moffat, Wenger and Willis in a *Doctor Who Insider* entitled *Hotel Horrors*, as well as revealing that Smith would be the special guest on the premiere of *The Nerdcast* on BBC America on Saturday 24 September, directly after *Closing Time*. On Friday evening, Blackburn Rovers fan Matt Smith did a quick phone interview with Colin Murray on *Kicking Off* on BBC Radio 5 Live and chatted about *Doctor Who* as well as sport... and how he had been recording the Christmas Special (*The Doctor, the Widow and the Wardrobe* [2011 – see Volume 70]).

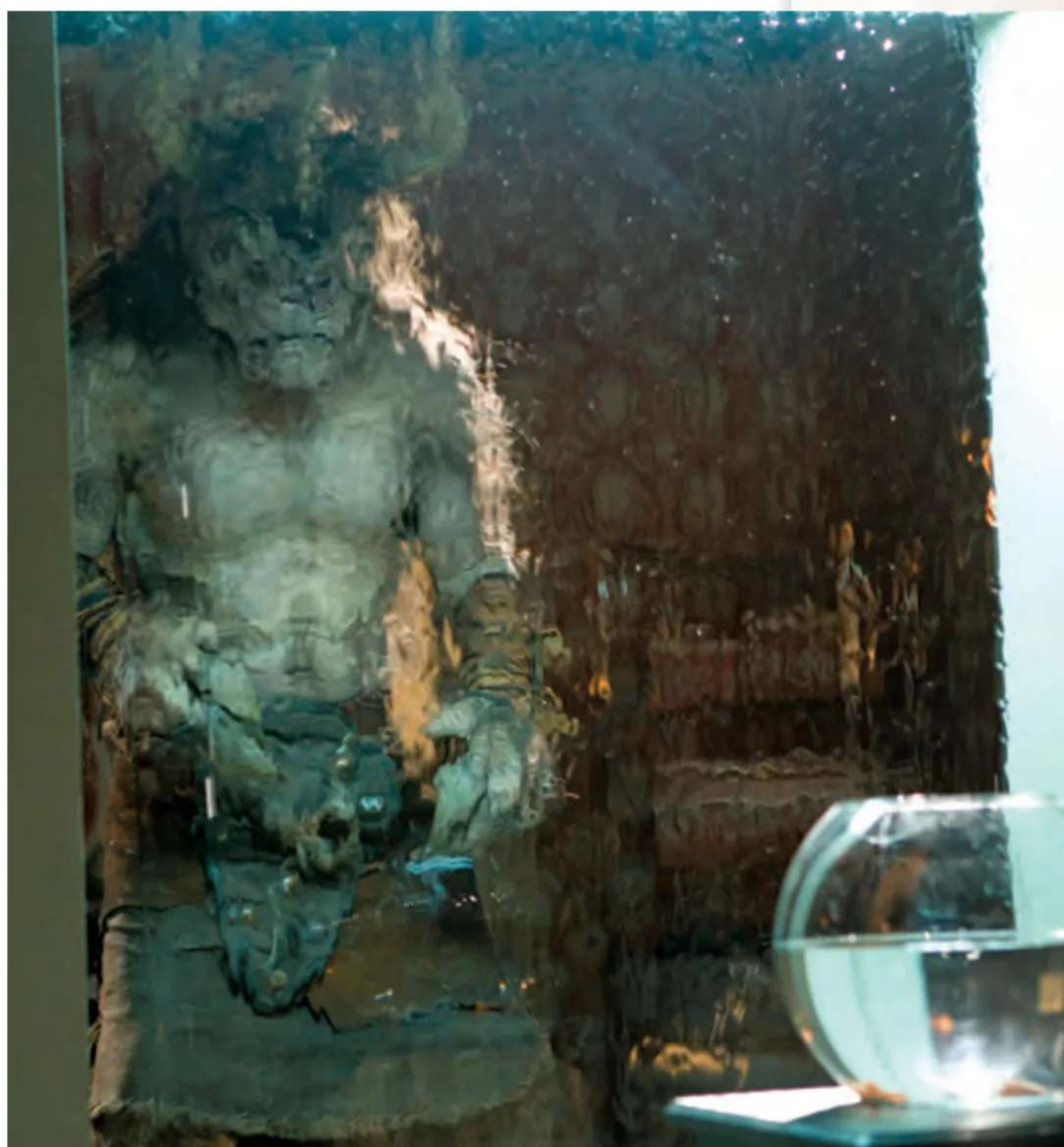
Broadcast

► Scheduled for 50 minutes, *The God Complex* was broadcast by BBC One at 7.10pm opposite *All Star Family Fortunes* on ITV1, and followed by *Heartbreak Hotel* – the latest edition of *Doctor Who Confidential* – at 8pm on BBC Three which attracted half a million viewers; the behind-the-scenes show was then repeated at 3.40am the next morning, while the BBC HD broadcast was a couple of hours earlier at 1.35am. The overnight figures for *The God Complex* saw a slight fall, and suggested that *Doctor Who* had been marginally beaten by its ITV1 competition. In terms of press reviews, the episode was seen as ‘a bit of a curate’s egg’ by Gavin Fuller of *The Daily Telegraph* and ‘another frightener’ by Neela Debnath of *The Independent* while Dan Martin of *The Guardian* noted of the story that ‘blind faith... emerged as dangerous’.

► The overnight ratings for *The God Complex* prompted the story *Fans switch off Doctor Who* from an anonymous journalist in *The Sun* on Monday 19 as it was claimed that ‘fans complain the storylines have become too complicated’. Dan Martin of *The Guardian* did a more in-depth feature entitled *Has Doctor Who got too complicated?* on Tuesday 20 in which he discussed online comments about the ongoing River Song narrative and presented comments from series writers Gareth Roberts and Toby Whithouse. “I don’t think the problem

is that *Doctor Who* has become more complicated, surely it’s the fact that the rest of television has become more simplistic,” noted Toby. “The themes and plots are no more complex than some classic *Who* stories. The only difference is, Tom Baker’s Doctor wasn’t jostling in the schedules against *Red or Black?*. Personally, I think *Doctor Who* should be complicated. Not despite but because it’s a children’s show. It’s fantastic that the next generation of storytellers are being told such rich and dark and intricate stories. When did having to concentrate become mutually exclusive to enjoyment?”

Below:
Menacing
Minotaur.



THE GOD COMPLEX

STORY 22

Above:
Minotaur
and mirrors.

- ▶ BBC Three screened *The God Complex* at 7pm on Sunday followed by a truncated version of *Heartbreak Hotel* through to 8pm, and repeated the episode again at 3.40am the next morning. The one-hour package of episode and abridged *Confidential* then appeared again from 7pm to 8pm on Friday 23 September.
- ▶ When the final BARB (Broadcasters' Audience Research Board) ratings for the episode were made available, the full story of the nation's viewing habits was revealed; while the overnight figure for *All Star Family Fortunes* had exceeded that for *Doctor Who*, the consolidated ratings (including viewers who watched over the next seven days) demonstrated that *Doctor Who* had attracted over a

million more viewers than its ITV1 competition and won its timeslot with a 28 per cent audience share.

- ▶ The departure of Amy and Rory from the TARDIS drew the episode to a dark conclusion, advancing the Doctor's own life towards his fate as seen in *The Impossible Astronaut/Day of the Moon* [2011 – see Volume 66] – particularly with regards the dying comments of the creature in the maze. “Since we know the Doctor is two episodes from death, that hits close to him,” said Steven Moffat as he ruminated on the break-up of the closely bonded TARDIS trio in *Doctor Who Confidential*. “At a certain point, like Wendy and Peter Pan, they have to go away and grow up.”

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
The God Complex	Saturday 17 September 2011	7.10pm-8.00pm	BBC One	47'54"	6.77M (18th)	86

Merchandise



Far left:

Doctor Who Confidential goes behind the scenes.



Below:

The *Black Archive* book on *The God Complex*.



The *God Complex* was released on DVD and Blu-ray by 2|entertain in October 2011 as part of *Doctor Who: Series 6 – Part 2*. The episode was also on *The Complete Sixth Series* DVD/Blu-ray box set in November 2011. The shorter version of the associated *Doctor Who Confidential* was also included.

Music for *The God Complex* composed by Murray Gold was included on the CD *Doctor Who Series 6*, issued by Silva Screen in December 2011. The tracks from this episode were: *The Hotel Prison*, *Room of Your Dreams*, *Fear Enough*, *What's Left to Be Scared of?* and *Rita Praises*.

Issue 9 of Obverse Books' unofficial *Black Archive* series, published in December 2016, was a look at *The God Complex* by Paul Driscoll.

A figurine of the Minotaur was included with special issue 17 of the *Doctor Who Figurine Collection* published by Eaglemoss in August 2018. ■



Left:

Eaglemoss' figurine of the Minotaur.



Cast and credits

CAST

Matt SmithThe Doctor
and
Karen GillanAmy Pond
Arthur DarvillRory
with
Sarah QuintrellLucy Hayward
Amara KaranRita
Dimitri LeonidasHowie Spragg
Daniel PirrieJoe Buchanan
David WalliamsGibbis
Dafydd EmyrPE Teacher
Spencer WildingThe Creature
Rashid KarapietRita's Father
Caitlin BlackwoodAmelia Pond
Roger EnnalsGorilla

Below:
Matt Smith
discusses a
scene with
director
Nick Hurran.



UNCREDITED

Ella Wilton-StroudeYoung Lucy
Andrew JayLucy's Husband
Gary DobbsPhotographer
**Joanna Blewitt, Kally Davies, Louise Garrett
Evans, Louise Harris, Hollie Miles, Vicky
Russell**Girls
Matthew HumphriesDouble for the Doctor
Louise BowenAngel
Damon JefferyClown
Iestyn Hampson JonesUnknown

CREDITS

Written by Toby Whithouse
Produced by Marcus Wilson
Directed by Nick Hurran
Stunt Coordinator: Crispin Layfield
[uncredited: Gordon Seed]
Stunt Performer: Gordon Seed
1st Assistant Director: William Hartley
2nd Assistant Director: James Dehaviland
[uncredited: Heddi-Joy Taylor-Welch]
3rd Assistant Director: Heddi-Joy Taylor-Welch
[uncredited: Janine H Jones]
Assistant Directors: Michael Curtis, Janine H Jones
[uncredited: Harry Bunch, Danielle Richards,
Ross Southard]
Location Manager: Nicky James
Unit Manager: Rhys Griffiths
Location Assistant: Geraint Williams
Production Manager: Phillipa Cole
Production Coordinator: Claire Hildred
Asst Production Coordinator: Helen Blyth
Production Secretary: Scott Handcock
Production Assistant: Charlie Coombes
Asst Production Accountant: Ceredig Parry
Script Executive: Lindsey Alford
Script Supervisor: Elaine Matthews
Camera Operator: Joe Russell
Focus Puller: Steve Rees, Jonathan Vidgen

Grip: Gary Norman [uncredited: Clive Baldwin]
 Camera Assistants: Simon Ridge, Svetlana Miko,
 Matthew Lepper [uncredited: Katie Kardasz,
 Gail Jenkinson, Elliot Hale]
 Assistant Grip: Owen Charnley
 Sound Maintenance Engineers: Jeff Welch,
 Dafydd Parry [uncredited: Lou Franklin]
 Gaffer: Mark Hutchings
 Best Boy: Pete Chester
 Electricians: Ben Griffiths, Bob Milton,
 Stephen Slocombe, Alan Tippetts
 Supervising Art Director: Stephen Nicholas
 Set Decorator: Julian Luxton
 Production Buyer: Ben Morris
 Standby Art Director: Amy Pickwood
 Assistant Art Director: Jackson Pope
 Concept Artist: Richard Shaun Williams
 Props Master: Paul Aitken
 Props Buyer: Adrian Anscombe
 Prop Chargehand: Rhys Jones
 Standby Props: Phil Shellard, Helen Atherton
 Dressing Props: Tom Belton, Kristian Wilsher
 Graphic Artist: Christina Tom
 Draughtsman: Julia Jones
 Design Assistant: Dan Martin
 Petty Cash Buyer: Kate Wilson
 Standby Carpenter: Will Pope
 Standby Rigger: Bryan Griffiths
 Store Person: Jayne Davies
 Props Makers: Penny Howarth, Nicholas Robatto,
 Alan Hardy
 Props Driver: Medard Mankos
 Practical Electrician: Albert James
 Construction Manager: Matthew Hywel-Davies
 Construction Chargehand: Scott Fisher
 Assistant Costume Designer: Samantha Keeble
 Costume Supervisor: Vicky Salway
 Costume Assistants: Jason Gill, Yasemin Kascioglu,
 Frances Morris
 Make-Up Supervisor: Pam Mullins
 Make-Up Artists: Vivienne Simpson, Allison Sing
 [uncredited: Julie Fox]
 VFX Producer: Beewan Athwal
 Casting Associate: Alice Purser
 Assistant Editor: Becky Trotman



Left:
 Matt Smith
 prepares for
 the next scene.

VFX Editor: Cat Gregory
 Post Production Supervisors: Nerys Davies,
 Ceres Doyle
 Post Production Coordinator: Marie Brown
 Dubbing Mixer: Tim Ricketts
 Dialogue Editor: Paul McFadden
 Sound Effects Editor: Paul Jeffries
 Foley Editor: Jamie Talbutt
 Online Editor: Jeremy Lott
 Colourist: Gareth Spensley
 With thanks to The BBC National
 Orchestral of Wales
 Conducted and Orchestrated by Ben Foster
 Mixed by Jake Jackson
 Recorded by Gerry O'Riordan
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Production Accountant: Dyfed Thomas
 Sound Recordist: Bryn Thomas
 Costume Designer: Barbara Kidd
 Make-up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: BBC Wales Graphics
 Special Effects: Real SFX
 Prosthetics: Millennium FX
 Editor: Tim Porter
 Production Designer: Michael Pickwood
 Director of Photography: Owen McPolin
 Associate Producer: Denise Paul
 Line Producer: Diana Barton
 Executive Producers: Steven Moffat,
 Piers Wenger, Beth Willis
 BBC | Cymru Wales
 bbc.co.uk/doctorwho
 © BBC 2011

Profile

TOBY WHITHOUSE

Writer

Born June 1970, Tobias Lawrence Whithouse grew up in Southend, Essex. Dad John was a ship-broker, mother Mira (née Day) worked in a restaurant. Toby's brother Jonathan was five years his elder.

Overweight as a child, young Toby found solace in books, comics (including *Doctor Who Weekly*), TV and movies.

At Thorpe Bay High School he was academically middling but, chiefly inspired by comics creator Alan Moore, wanted to be a comic artist. He attended Southend College of Technology to study for a BTEC in art and design but quit after a year, at 17. He next moved on to study A-levels in drama and art at Seevic College, Essex. Involved in amateur acting groups including the Focus Theatre Workshop he now dropped out of his studies after winning

Below:

Toby Whithouse wrote the 2006 *Doctor Who* episode *School Reunion*.



a place at the Guildhall School of Music and Drama.

His TV début came in the regular role of Norman Foss in costume melodrama *The House of Eliott* (1992-4). Further TV included *The Upper Hand* (1992), *Scarlet and Black* (1993), *The Bill* (1996), *Bright Hair* (1997), *Goodnight, Mister Tom* (1998) and *Goodnight Sweetheart* (1999). Supporting film parts came in *Shadowlands* (1993), *Breathtaking* (2000) and *Bridget Jones's Diary* (2001), while stage work included *Inventing a New Colour* (1991, Northcott Theatre, Exeter) and playing opposite Gene Wilder in *Laughter on the 23rd Floor* (1997, Queen's Theatre, London).

Disappointed by some poor television scripts he was expected to perform, Whithouse began writing possible vehicles for himself. A full play, *Jump Mr Malinoff, Jump*, won the 1998 Verity Bargate award and was the first production staged at the Soho Theatre in 2000, featuring relative unknown Martin Freeman. It was adapted for BBC radio in 2006. Later play *Blue Eyes and Heels* was staged at the same venue in 2005, also starring Freeman.

Approached to write for medical melodrama *Where the Heart Is*, Whithouse provided the episode *Letting Go* (transmitted 9 May 1999) but turned down offers to write more.

His next writing credits came with BBC2's internet-business drama *Attachments* (2000), made for World Productions. World asked him to develop a series about four northern nurses and he was later credited as deviser on the resulting *No Angels* (2004-6).

Elsewhere he provided an episode of frothy hotel drama *Hotel Babylon* (2006) and contributed to comedy sketch series *The Armstrong and Miller Show* (2007).

Occasional acting roles have included *Holby City* (2000/4), *Kavanagh QC* (2001), *Doctors* (2003) and *The Virgin Queen* (2006).



Friend Julie Gardner invited him to write for the newly revived *Doctor Who*. His first storyline, written to a brief that he should feature Sarah Jane Smith and K9, was initially set in a remote village near a military base, relocated at Russell T Davies' suggestion to a school. Originally titled *Black Ops*, it became *School Reunion* [2006 – see Volume 52].

It would be another four years before Whithouse returned to the show. In the meantime he performed stand-up comedy and wrote Channel 4's *Comedy Showcase* pilot *Other People* (2007), about a former child star.

Creating a flat-sharing comedy drama concept for indie Touchpaper, which seemed to be going nowhere, in desperation he transposed the three lead characters into a vampire, werewolf and ghost, borrowing a werewolf sitcom idea he'd been attempting elsewhere. The end result was BBC Three pilot *Being Human* (2008), with positive viewer reaction leading to a subsequent series that ran five seasons between 2009 and 2013. Whithouse also played Alistair Frith in the 2013 series.

He followed *Being Human* by showrunning 1970s-set spy thriller *The Game* (2014).

Whithouse has written enough *Doctor Who* episodes for Steven Moffat to call him a 'mainstay' of the series. For Matt Smith he wrote *The Vampires of Venice* [2010 – see Volume 64], *The God Complex* and *A Town Called Mercy* [2012 – see Volume 71]. Peter Capaldi contributions comprised *Under the Lake/Before the Flood* [2015 – see Volume 81] and *The Lie of the Land* [2017 – see Volume 88]. As an end-of-an-era nod, Whithouse also played the time-locked German soldier about to kill Lethbridge-Stewart in *Twice Upon a Time* [2017 – see Volume 89].

In the *Doctor Who* universe, Whithouse also wrote *Torchwood* episode *Greeks Bearing Gifts* (2006).

He wrote and starred in one-man show *Executioner Number One* (2017, Soho Theatre) about an enthusiastic hangman working in a parallel Britain. Whithouse is also lead writer on a BBC adaptation of Malorie Blackman's dystopian young adult novel *Noughts and Crosses*, due 2019.

Whithouse married Helen Wickens in April 1997. Their son Lucas was born in 1999, and daughter Madeleine in 2001. ■

Below:

The 2010 *Doctor Who* episode *The Vampires of Venice* was written by Whithouse.





CLOSING TIME

➤ STORY 223

As part of his farewell tour, the Eleventh Doctor returns to see his old friend Craig Owens. Things are not as they should be at the local department store, and the Doctor discovers a very old Cyberman invasion.





'THE DOCTOR VISITED CRAIG OWENS,
WITH WHOM HE'D SPENT SOME TIME
IN THE LODGER'.

Introduction

From the Doctor's point of view, 200 years had passed between the end of *The God Complex* [2011 – see page 50] and the events of *Closing Time*. He'd spent part of the intervening period hiding from royalty under women's skirts, escaping from prison camps and starring in Laurel and Hardy films, as seen in the opening to *The Impossible Astronaut* [2011 – see Volume 66] at the start of the series. He'd also sent the cards seen in that episode, inviting his younger self, Amy and Rory to his preordained death at Lake Silencio. But before he headed off to fulfil the temporal equivalent of a contractual obligation, he decided to see a friend (in a similar way to how he dropped by past companions prior to his regeneration in *The End of Time* [2009/10 – see Volume 62]).

On this occasion he visited Craig Owens, with whom he'd spent some time with in

the previous season's *The Lodger* [2010 – see Volume 65]. With Amy and Rory relegated to a cameo, Craig adopted the role of the Doctor's companion, in the same way he did last time when Amy was trapped in a localised time loop.

Also returning in this episode were the Cybermen. The 2011 series was the first time since 2005 that a series of *Doctor Who* didn't include a Dalek episode (although one did make a cameo in the series finale). And so, perhaps it was important that the series' other major league monsters put in an appearance. They were trying to find a new Cyber Controller – maybe to replace the one seen in *The Tomb of the Cybermen* [1967 – see Volume 10] and killed at the end of *Attack of the Cybermen* [1985 – see Volume 40].

Closing Time also resurrected the Cybermats, small mechanical rodent-like creatures used by the Cybermen... although this time, like the Cybermen, they seemed to have an organic component. They had previously been seen in *The Tomb of the Cybermen*, *The Wheel in Space* [1968 – see Volume 12] and *Revenge of the Cybermen* [1975 – see Volume 23] serving a variety of purposes. Here, they were collecting and storing energy. The next time we saw the Cybermen, in *Nightmare in Silver* [2013 – see Volume 74], the Cybermats would be supplanted by Cybermites – smaller, more advanced versions of these creatures.

It was an enjoyable diversion, but the Doctor couldn't put off the inevitable forever, and as *Closing Time* ended we saw the Doctor's executioner being readied to set off and meet him... ■

Left:

The Cybermats, as seen in *The Tomb of the Cybermen*.



STORY

Shona is one of the employees of the Sanderson & Grainger department store in Colchester. After the store is closed she is checking the changing rooms and discovers a Cyberman! [1]

The Doctor's friends Craig and Sophie now have a baby son, Alfie. Sophie has left Craig in charge of the baby for the first time. After she has gone, there's a knock at the door. It's the Doctor. He suspects something is wrong and rushes inside – and wakes up the baby! [2]

The Doctor quietens Alfie, and tells Craig that his son would prefer to be called Stormageddon. The Doctor explains that he is visiting as part of a “farewell tour”. [3]

The Doctor intends to leave, but having noticed the electrical fluctuations, he can't resist investigating. The next morning, Craig is out shopping with Alfie when he discovers the Doctor in the Sanderson &

Grainger toy department demonstrating a remote-controlled helicopter. [4] The Doctor is investigating something dangerous and alien; three people have recently disappeared.

They enter the store lift, which is marked ‘Out of Order’. The Doctor activates it so that Craig and Alfie can leave the store, but the three of them are surprised to find themselves teleported into a darkened spaceship. The Doctor tries to distract Craig by telling him he loves him [5] as a Cyberman stomps towards them, then they return to the lift. The Doctor fuses the teleport relay to prevent it being used again.

The Doctor and Craig investigate the jewellery department, where the shop assistant Val mistakes them for a couple. [6] She mentions seeing a “silver rat thing” in the toy department – a Cybermat!

After the store has shut, the Doctor and Craig (with Alfie) catch a Cybermat surprisingly easily, because it is low on power. [7]





In the basement, the security guard George hears something moving and is attacked by a Cyberman. The Doctor and Craig hear his scream and the Doctor runs to investigate – only for the Cyberman to knock him unconscious. When he comes round, he explains to Craig that the missing people must have been turned into Cybermen. [8]

They return to Craig's house. Craig leaves the Doctor in charge of Alfie while he goes to get milk. The Cybermat reactivates but the Doctor stuns it with his sonic screwdriver and carries Alfie outside.

Craig returns home and the Cybermat attacks him. [9] The Doctor smashes through the patio doors and together they manage to deactivate the Cybermat.

The next morning, the Doctor returns to the department store and enters the changing rooms. He finds a disguised door which leads down to the Cybership, buried underground.

Craig arrives at the store and leaves Alfie with Val as he goes to look for the

Doctor. He enters the Cybership and threatens the Cybermen with a barcode reader. The Cybermen decide that they will make Craig into their new Cyber Controller and start to convert him by eradicating all emotions – but he hears the sound of Alfie crying and his emotions return. [10] This creates a feedback loop in the Cybermen's emotional inhibitors, causing them to overload and explode.

Craig is reunited with Alfie and goes home with the Doctor. The Doctor informs Craig that Alfie is very proud of his dad. He then collects some blue envelopes and leaves, saying he has an appointment he cannot miss. Moments later, Sophie returns – to find that Alfie has learnt a new word: "Doctor." [11]

The Doctor returns to the TARDIS to face his destiny at Lake Silencio... where the Impossible Astronaut will be waiting for him. And inside the spacesuit is the woman reared by Madame Kovarian to kill the Doctor – River Song! [12]

'GARETH ROBERTS WAS DELIGHTED TO
REVISIT THE CHARACTER OF
CRAIG OWENS.'

Pre-production

The Doctor thinks he's going to die the next day, and he's come to say goodbye to his mate.' This was the brief which writer Gareth Roberts received from executive producer Steven Moffat at the readthrough for the 2010 *Doctor Who* Christmas Special, *A Christmas Carol* [see Volume 66] on Thursday 8 July. The 'mate' in question would be none other than Craig Owens, the everyday bloke who had suddenly found the Doctor as his rather strange tenant in Roberts' episode *The Lodger* [2010 – see Volume 65] which had been broadcast in June. "One of the great joys for me last year was how successful and how beloved *The*

Lodger was, because it was quite close to my heart," commented Moffat on *Doctor Who Confidential*. And having enjoyed the off-beat relationship between the Doctor and Craig as the Doctor attempted to live a 'normal' everyday life in present-day Colchester, Moffat wondered if the pairing of the two rather inept mates could be used again – this time in the penultimate episode of the 2011 series. "I leapt at the chance of a sequel and Gareth Roberts leapt at the chance to take up his story again," recalled Moffat in *Radio Times*.

In a break with the way that the series of *Doctor Who* had usually been structured since its return in 2005, Moffat had opted not to make the final two episodes of

Connections: Power dressing

► Kelly is cross that her television went off in the middle of *America's Next Top Model*, a reality TV show launched in 2003 which aired in the UK on Sky Living.



the 2011 series a two-part story. Instead he decided to use the last episode alone to conclude some of the ongoing River Song narrative established in the first two episodes and then revisited in the seventh and eighth episodes. The penultimate episode of the series would therefore be more of a standalone adventure. “On

the train home, I had the first scene with the Doctor and Craig’s baby already in my head,” commented Roberts in *Doctor Who Magazine*.

Roberts was delighted to revisit the character of Craig Owens, who had been brought to life on screen by comedy actor James Corden. “He is perfect at pitching a look,” commented Roberts of Corden on *Confidential*. “I was thinking of returning to Craig when I knew James had been cast in *The Lodger*, and even more so when I saw his performance,” Roberts told the BBC website. “He and Matt [Smith] have an amazing on-screen chemistry, and it already felt like he was one of the *Who* family, as it were.”

Prior to the discussion in July, the services of James Corden had already been secured to ensure that his busy schedule would allow him to return to the world of *Doctor Who*. The actor was delighted to be able to recreate the role of Craig Owens, telling *Radio Times*, “When I left last time, I thought it was a great experience but it never crossed my mind that I would come back, because most people don’t. So when they asked me to return – which was before they’d written it – I said yes immediately.” However, Daisy Haggard’s availability to reprise her role as Craig’s girlfriend Sophie was less certain. By the autumn, it was known that Haggard would be starring in



the title role of *Becky Shaw* at the Almeida Theatre from January to March 2011, and so would probably only be available for a day or two’s recording at most. Consequently, Sophie would be absent from the bulk of the narrative, keeping the focus on Craig and the Doctor.

This time around, Roberts wanted to use Craig in a slightly different way. As with *The Lodger*, the new episode would be structured to focus mainly on the Doctor, and so it would be made by one production team with Matt Smith, while Karen Gillan and Arthur Darvill were recording another episode – *The Girl Who Waited* [2011 – see page 6] – with a different crew.

“The Doctor allows Craig to come along and gives him the part of the companion,” explained Roberts, noting that during the Doctor’s new investigation of the strange events in Colchester that Craig would attempt to imitate the style and approach of the Doctor in a hilariously unsuccessful attempt to elicit information. The writer viewed the pairing of the Doctor and Craig as very similar to that of the Doctor’s second incarnation with



his Scots Highlander companion Jamie McCrimmon, in so much as Craig – like Jamie – did not judge the Doctor and his actions. He also liked the idea that, knowing that he was soon to die, the Doctor would drop in on one of his ordinary friends – someone with a simple life, rather than the chronological complexities and excitement surrounding River Song. Furthermore, Craig had no desire to become a companion of the Doctor's or to go off for adventures in space and time; he just wanted to stay at home and lead a normal life.

Sanderson & Grainger

Roberts started storylining his episode during September 2010, and the setting for the bulk of the narrative began to emerge. “Initially I wanted a police station or a hospital,” explained Roberts. “The hospital was too similar to *The Curse of the Black Spot* [2011 – see Volume 67] and *The Eleventh Hour* [2010 – see Volume 63] and it was hard to contrive Craig and the Doctor to keep going [to a police station].

Then I wanted a supermarket but Marcus [Wilson, producer] said it would be impossible because of all the brand names in vision. So we went for a department store and I'm glad we did.” The name of the fictitious department store of Sanderson & Grainger came from a desire to have a pair of names like Marks & Spencer or Lilley & Skinner. “Sanderson was the name of a character in a book I'd just read, Grainger was a very memorable primary school teacher of mine,” explained Roberts. “They seemed to fit together.”

Since *The Lodger*, the lives of Craig and Sophie, would have moved on; they would now be parents, and a key element of the story would again be the theme of a bond between father and son. Consequently, Roberts wrote baby Alfie (AKA Stormageddon) into the tale, hoping that having an infant as such an integral part of the story would not prove to be a problem on set...

“The single worst thing that could happen to a new dad having to look after a new baby on his own for the very first time would be the arrival of the Doctor and the Cyberman invasion,” Steven Moffat observed on *Doctor Who Insider*. “I thought there should be a sense of history about the Doctor's final battle to save Earth before he heads off to meet his death,” Roberts told the BBC website. Consequently, he wanted to bring back some of the Doctor's most famous villains: the Cybermen. Apart from brief appearances in *The Pandorica Opens/The Big Bang* [2010 – see Volume 66] and *A Good*

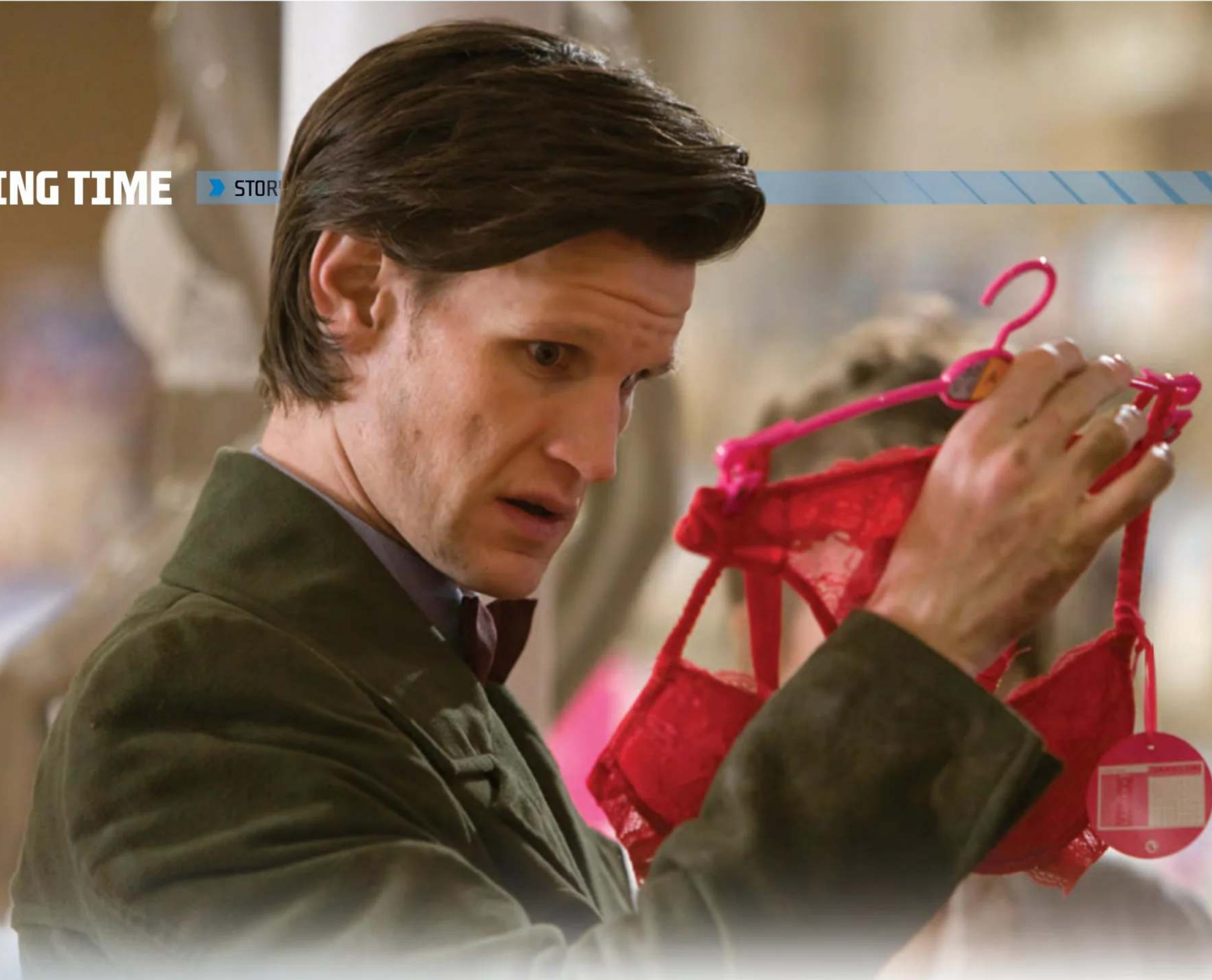
Left:

Craig meets shop assistant Val.

Connections: Magnificent talent



▶ While demonstrating the model helicopter, the Doctor quotes part of the theme lyrics for the 1965 comedy film *Those Magnificent Men in Their Flying Machines*, and later comments to Craig about local girl Nina who was competing in ITV1's *Britain's Got Talent*, a talent show which had debuted in 2007.



Above:
The Doctor is out of his comfort zone in the lingerie department.

Man Goes to War [2011 – see Volume 68], the cybernetic creatures first introduced in *The Tenth Planet* [1966 – see Volume 8] had not featured in the series prominently since *The Next Doctor* [2008 – see Volume 60]. However, the Cybermen would remain in the background compared to the partnership of the Doctor, Craig and Alfie.

“The Cybermen are at their scariest, I think, when they’re lurking in the shadows like they did back in the 1960s, so I tried to bring some of that back to them,” noted Roberts. Furthermore, Roberts would also be reintroducing

the rodent-like Cybermats, created for *The Tomb of the Cybermen* [1967 – see Volume 10] and last seen in the series in *Revenge of the Cybermen* [1975 – see Volume 23].

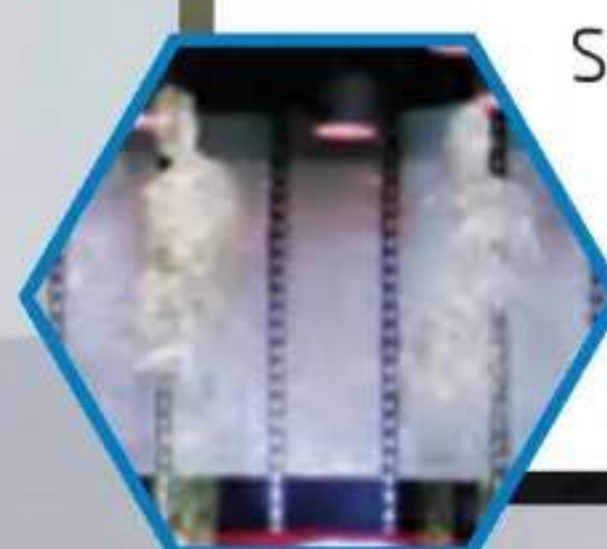
The ‘initial thoughts’ for the episode were written up by Gareth Roberts on Wednesday 22 September. The fundamental structure

of the story was very close to the finished episode, running from Friday evening through to Sunday morning with Sophie leaving Craig to look after their baby for a weekend. In this version, Craig and Sophie’s baby was a girl called Grace, and the Doctor told Craig that he was stopping off on his way to see the Aldebarran sunset. The things which attracted the Doctor’s attention on his brief visit to Colchester were the missing persons reports, strange scrawled symbols, and the tap water tasting odd. The centre of this activity seemed to be the House of Fraser department store where the Doctor took a job. There he talked to an old lady who remembered the last time people went missing in the area, and also encountered a woman called Chrissie who had been terrified by a silver hand during her hot stone massage and who – according to the Doctor – had had ‘something’ removed. The Doctor detected something trapped in a block of concrete which he and Craig took back to Craig’s home; this was a Cybermat which attacked Craig and which

Connections: Beam me up

▶ Trying to describe the teleport, Craig compares it to the transporter system seen in the 1960s US

series *Star Trek* and uses the phrase “beam me up”.



the Doctor deactivated with gold from Sophie's Cash for Gold envelope. When the Doctor returned to the department store on Sunday morning, he asked Craig to go with him – but Craig initially refused as he wanted to look after Grace.

The Guardian

At the store, the Doctor confronted the Guardian – a Cyberman which had renewed itself over centuries to the extent that there was nothing of the original Cyberman left any more. The Guardian attacked the Doctor, but then Craig arrived to save him, turning off the Guardian. The Doctor was appalled; the amalgam human was now protecting humanity from something in a buried podule. The podule opened to reveal a Cyber Controller and two troopers which emerged into the store, causing panic amidst the early shoppers. Craig left Grace in the care of Val and used a wrecking ball to defeat the Cybermen... although the Controller escaped.

The subsequent storyline was entitled *Three Cybermen and a Baby* and opened in the basement of Sanderson & Grainger where a customer called Lynette was having a massage in the Silverleaf Spa;

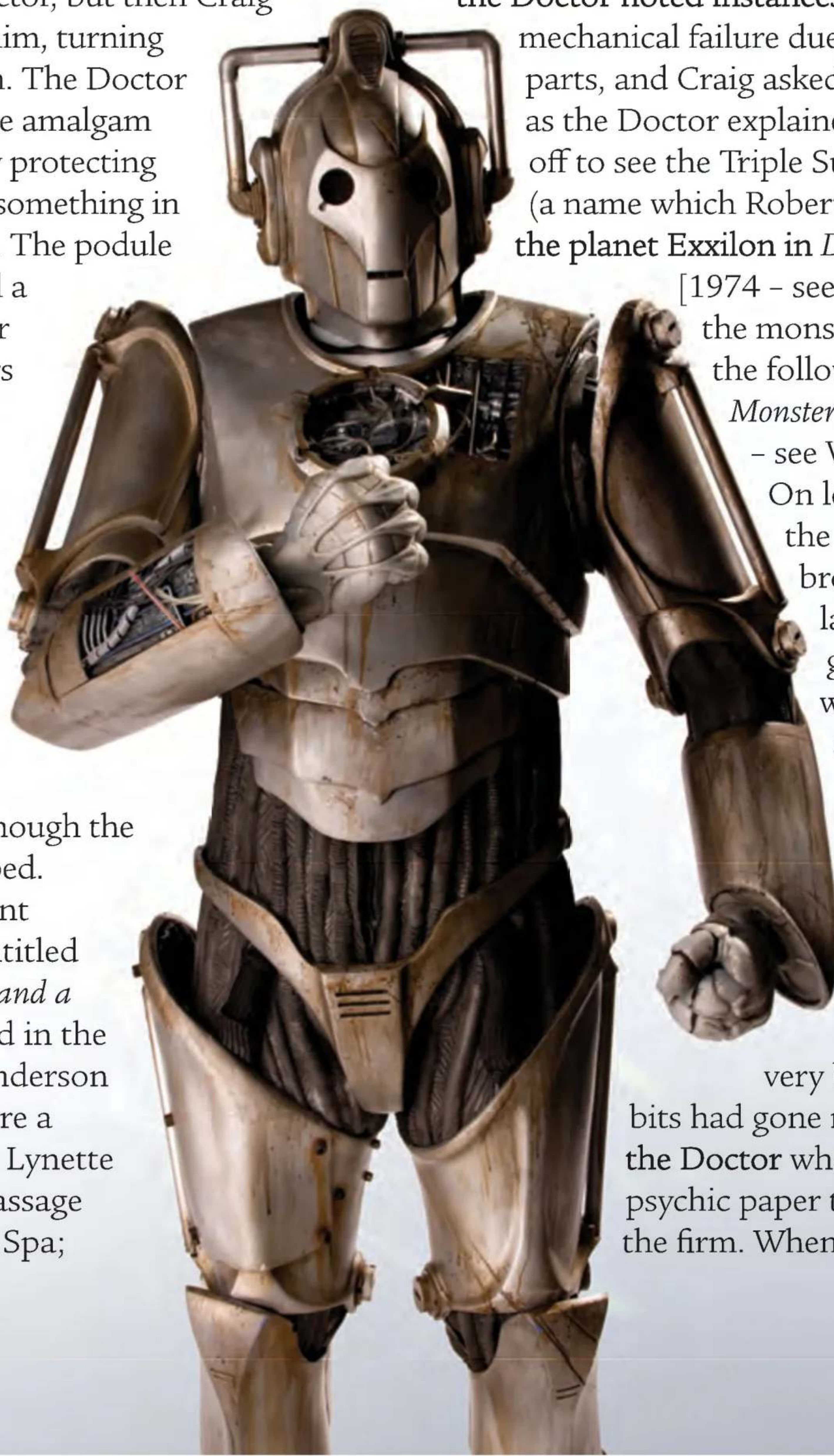
suddenly the female hand massaging her became that of a man and she looked into a distorted face. Craig and Sophie's daughter was now a four-month-old girl called Tess and they had moved to a new flat. As a father, Craig was not pulling his weight; Sophie was angry that Craig had bought a cheap baby buggy from a mate at the pub and it had already broken. During his visit to Craig's,

the Doctor noted instances of mechanical failure due to the theft of parts, and Craig asked where Amy was as the Doctor explained that he was off to see the Triple Sunset of Exedor (a name which Roberts derived from the planet Exxilon in *Death to the Daleks* [1974 – see Volume 21] and the monster Aggedor from the following story *The Monster of Peladon* [1974 – see Volume 21]).

On leaving Craig's, the Doctor found a broken-down bus lacking a stolen grommet, and with weird graffiti scrawled on its side. Next day, when Craig went to buy a new buggy at S&G he found them demonstrated – very badly (because bits had gone missing) – by the Doctor who had used his psychic paper to get a job with the firm. When Craig offered to

Connections: Appetitude

▶ When the Doctor discovers that he needs to circumvent the Cybermat's shielding, he comments to Craig, "I have an app for that," which was derived from Apple's slogan to promote the versatility of the iPhone with specialist downloadable software applications.



Left:
The Cybermen are back!

Connections: In control

► The Cybermen aim to turn Craig into their Cyber Controller – a rank introduced in *The Tomb of the Cybermen* [1967 – see Volume 10]. The phrase “you will be like us” had also been used by the Cybermen in *The Tomb of the Cybermen*, while their emotional inhibitors had been pointed out by the Doctor in *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52].



help the Doctor, the Doctor insisted that he worked alone and had two days to solve the mystery of the thefts and strange markings (some of which hailed from Ancient Briton) centred on S&G. The Doctor cultivated the friendship of Val – the oldest staff member at 68 – on the cupcake counter and puzzled over the symbols while icing cupcakes. Val recalled people going missing at Silverleaf Market on the site of which C&G was built, and pointed the Doctor in the direction of a local history display in the store.

Meanwhile, Lynette

was causing a fuss about her beautician disappearing the previous night, but before George the security man could eject her from the premises, the Doctor talked to her and discovered that she had been injected with a sedative; something was going to abduct her, but had taken her masseur instead. In the history display, the Doctor became fascinated by the foundation stone of Silverleaf Market which bore the strange markings and determined that he would steal it that night and take it back to Craig's flat in the new baby buggy; during the theft, he heard George scream as the security man was attacked by a strange creature. When the Doctor confronted the ‘thing’ he noted that it had the hand of the missing beautician before he was shot and drugged with a venom dart of Nytol. Back at Craig's flat, a recovered Doctor set up a chemistry set to crack open the stone while discovering from local records that people disappeared in the area every 71.77 years. Inside the stone was a fossil which uncurled to reveal a Cybermat which then

attacked Craig but was immobilised by the Doctor's sonic screwdriver.

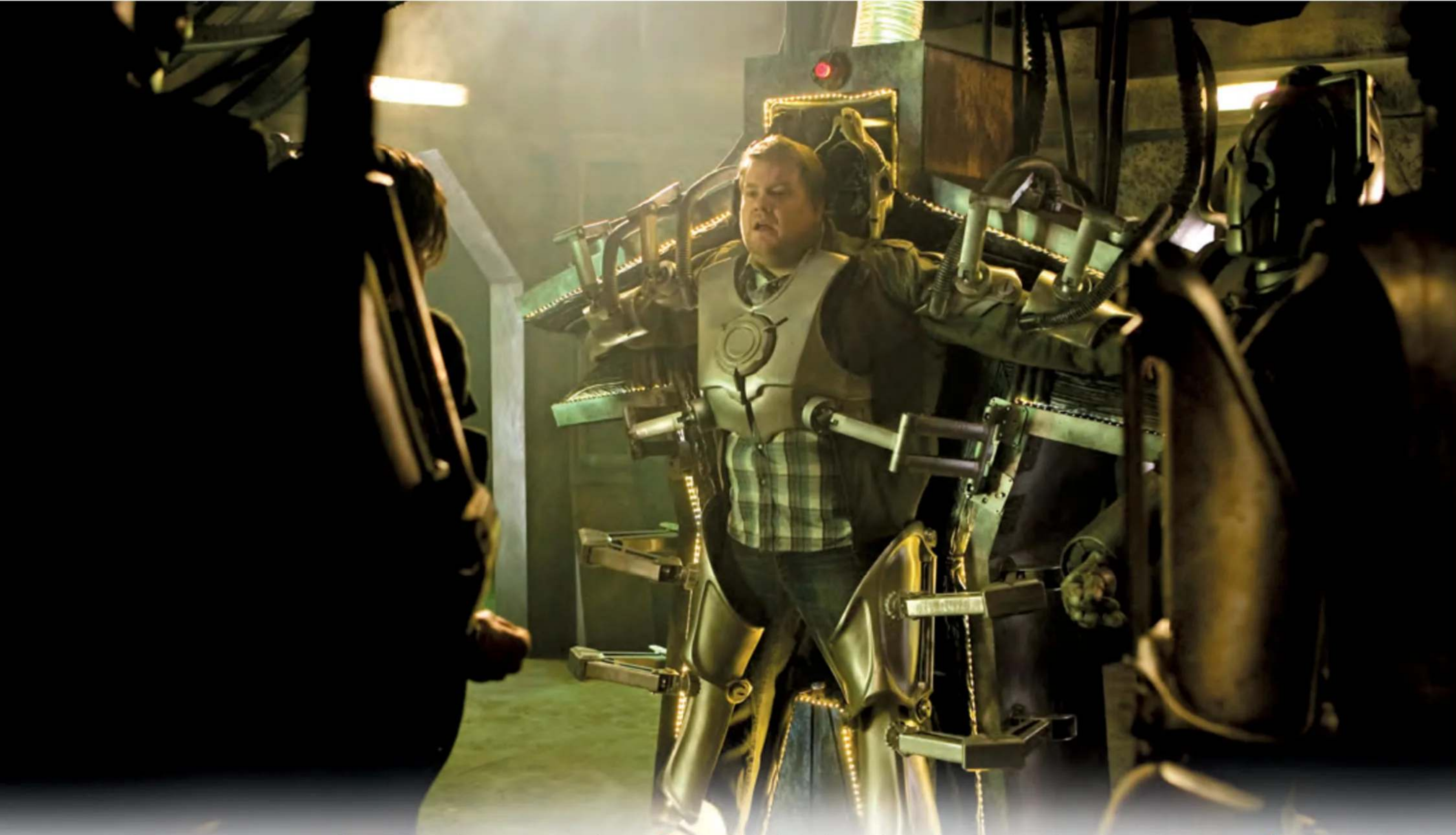
Returning to S&G next morning, the Doctor confronted the Cyberthing which had replaced itself with equipment and tissue over the years; it had a camcorder eye and hands from different people.

It had originally been a lone Cyberman, one of a ship which landed on Earth centuries ago to assess the planet for colonisation using a Cybermat scout which had become fossilized. Without a signal from the Cybermat, the Cyberman had remained on automatic, waking every 71 years when the stars were in the right position to send command signals about a possible invasion. The graffiti ‘tags’ were elements of the original Cyberprogram to mark where it had scanned for parts. With none of the original Cyberman left, it was now a tired assimilation of its donors which wanted to die. Craig arrived to help the Doctor and appealed to the Cyberthing for the sake of his daughter; the Cyberthing turned itself off and fell apart. However, this activated two other hibernating Cybermen which emerged into

Right:

A “silver rat thing”... otherwise known as a Cybermat.





Above:
Cyber-Craig.

the store, causing havoc as they pursued the Doctor. While the Doctor led the Cybermen to the building's roof, Craig got the Cyberthing's head and used his football skills to kick it to the Doctor who used his sonic screwdriver to transmit the Cyberthing's personality matrix into the Cyberman troopers, making their heads explode. With the adventure concluded, the Doctor knew that he had no time to visit Exedor and would have to travel to America, leaving with a Stetson from Craig.

A "wonderful accident"

The untitled Draft 1 script for the episode was dated Monday 8 November and was effectively a script derived from the storyline *Three Cybermen and a Baby*. The title was a reference to the successful 1987 comedy film *Three Men and a Baby*; the story of how three bachelors adapted their lives to look after an infant. The outline opened with Lynette receiving a massage from Shona, a beautician at the Silverleaf Spa who suddenly vanished before Lynette glimpsed the Guardian. Craig wanted to watch

football rather than look after his daughter – Tess Emily – and had bought the useless baby buggy from Sean for a tenner. The Doctor arrived ("I'm your old lodger") with a key to Craig's old house and found the baby in the kitchen ("You have spawned!"); Craig explained that Tess was a "wonderful accident". Heading off to see the Alignment of Exedor, the Doctor found the broken-down bus parked by the TARDIS and repaired it with his sonic screwdriver. At the department store, the Doctor had used his psychic paper as a CV to get a job ("Five years as secretary to Atilla the Hun") and heard from an assistant called Johnny about strange thefts – such as a component from an expensive plasma TV rather than the TV itself.

When the Doctor talked to Val ('gossipy, Mrs Slocombe-type' – a reference to the character from the 1970s/80s department store sitcom *Are You Being Served?*) at the cupcake stand, there was a flashback to 1947 when Val recalled her four-year-old self, her six-year-old sister

Connections: Bonded

▶ When the Doctor finds the door leading down to the Cybership, he comments on it being made from disillium-bonded steel; the scope in *Carnival of Monsters* [1973 – see Volume 19] had been made from molectic-bonded disillium.



Connections: Rodent robots

▶ When the Doctor says, “Not a rat, it’s a Cybermat,” this was a line first used in the 1976 novelisation of *Revenge of the Cybermen* [1975 – see Volume 23],

in which the Cybermats had also featured.



Sheila and six-year-old Peggy Warnock seeing a commotion at the Silverleaf Market Hall where a tramp was found with a strange mark on his head talking of “the dead hand” and the Guardian watched from the trees. Sanderson & Grainger was built on the site of the haunted market and opened in 1971; the foundation stone of the market was

laid in 1760. Craig was questioning Kelly in the Spa when the hysterical Lynette entered; calming Lynette down in the staff room, the Doctor decided to investigate Shona’s disappearance. He then had to hide when Rory and Amy came into the store shopping for something for their new house. The couple explained to Val that they were passing through Colchester, although Amy recalled being stuck there previously; the Doctor hid behind a carousel of dresses which Amy inspected.

Cybersphere

When the new buggy was used to transport the foundation stone to Craig’s, the Doctor gave Craig a papoose for Tess and then found the Guardian attacking George; the Guardian had Shona’s hand and stung the Doctor with Nytol, leaving him for Craig to find. At Craig’s the Doctor used the internet to confirm that people went missing every 64 years, and Craig realised that there was something wrong with the Doctor – suspecting that he was ill. The Cybermat emerged from the stone, attacked Craig and was deactivated by the Doctor who explained that the creature was made from bits of left-over brain. A Cyberman survey

ship crashed at the time of the Ancient Britons, who had poured quicklime over the Cybermat; its Cyberman scout remained stuck on automatic, replacing itself with spare parts.

Next morning, the Doctor entered a Cybersphere via the spa and discovered a graveyard of parts and bodies. There was nothing left of the original Cyberman in the Guardian, and the Doctor attempted to talk to what remained of Shona which indicated that it wanted to save its people. While the Doctor was out cold, Craig arrived and used the sonic to deactivate the Guardian; this however activated the two dormant Cybermen back-ups which ran amok through the store as Johnny and Kelly were opening up. The Doctor triggered the store alarms and led the creatures up to the roof while Craig got the Cyberthing head; the Cybermat attacked the Cybermen which fought each other and their heads exploded. The Doctor explained the strange silver creatures away to Kelly (“It was just a promotion of Moon Bars. The new, out-of-this-world chocolate treat”) and departed, with Craig and Tess seeing the Doctor off in the TARDIS which had been parked in their backyard.

In Draft 2 – dated Tuesday 7 December – the Spa had been renamed the Kingstone spa in honour of the old Kingstone Market Hall. Tess was now five months old. A key figure in the history of Colchester – or Colne Ceaster – was Old King Briffa (“Father of Our Town”). When Craig saw the grave markers in the Cybersphere, he asked the Doctor to let the Guardian die; it was Craig rather than the Doctor who realised that the Guardian had been protecting the town. One of those absorbed by the Cyberform was Old King Briffa who had overcome the alien and protected his town and its children by keeping the other two Cybermen dormant.

'AT THE DEPARTMENT STORE, THE DOCTOR
HAD USED HIS PSYCHIC PAPER AS A CV
TO GET A JOB.'

Connections: Farewell tour

► In much the same way that he had looked in on his companions when he was nearing the end of his regeneration in *The End of Time* [2009/10 - see Volume 62], the Doctor decides to drop in on

Craig Owens the day before he is due to die.



It was the personality matrix of Briffa that was ultimately transmitted into the Cybermen to destroy them.

By Draft 4 - dated Friday 28 January 2011 - Lynette and the spa storyline had been dropped along with the buggy storyline, and the baby was now five-month-old Alfie. The bus had been removed and the Doctor now noticed the street lights flickering on his way back to the TARDIS and talked

to an old gent who was out walking his dog. The lift scenes were now added with the teleport visit to the Cybership; when Craig asked if he and Alfie would be safe with his sister in Billericay, the Doctor said that the nearest they would be safe was Alpha Centauri. The Doctor assisted Val at her cupcake stand, but the flashback and market history had been dropped, with the Doctor capturing the Cybermat in a net. The Cyberman that attacked George still had Shona's hand. In the Cybership, the Doctor was captured by the Cybermen and also the partially converted Cyber-George and Cyber-Shona in a climax far closer to the broadcast version.

Draft 6 - dated Monday 14 February - was very close to the shooting script, but retained the old gent the Doctor met as he returned to the TARDIS, while the Doctor's CV now indicated that he had spent "five years as PA to Anne of Cleves". The teleport visit to the Cybership was reworked, the attack on a warehouseman was added, and Val was now demonstrating a vegetable chopper rather than running a cupcake stall. In the sequence with Amy and Rory, it was now indicated that Amy's interest in buying a jacket was "retail therapy" after the loss of

her Grandad Pond. The references to the partially converted Shona and George as Cybermen were omitted.

During the writing process, Moffat advised Roberts to trust his first draft instinct more, and consequently a lot of the writer's original dialogue and narrative made it to the screen. Although much of the story would be very humorous, the climax was to be something far more scary, as it would appear that Craig, the loving father, had become one of the ranks of blank-faced, unemotional Cybermen. Consequently, Craig would actually be seen partially transformed into a new Cyber Controller. "I wanted the audience to think, 'Maybe they're going to do it,'" explained Roberts on *Confidential*. "The series has got that thing of death and lingering darkness, so we wanted to hold that moment as long as possible."

Craig would be rescued from the Cyber conversion process by his own emotions - the mixture of love and fear engendered by the sound of his baby son crying, something over which he had no control. Extreme emotions were shown to be

Right:

The Doctor becomes Sanderson & Grainger's newest employee.





incompatible with Cyber technology, as had been seen in *The Invasion* [1968 – see Volume 13].

The Doctor's ability to 'speak baby' was unknown to Roberts during the first draft of his script, and only became clear in the later stages after Steven Moffat had introduced the idea in his own script for *A Good Man Goes to War*.

Director Steve Hughes

Roberts' episode would be made in a production block of its own – Block Six – under director Steve Hughes. Hughes was a new director for *Doctor Who*; growing up in Wigan, he had watched *Doctor Who* from the late 1970s and had developed a passion for film and television which he had studied in Northumberland, making his own short films (some of which had won awards) from 1999. Entering the industry initially as an editor and cameraman, he graduated to television drama directing in 2005, since when he had helmed episodes of BBC series such as *Doctors*, *Land Girls* and *Holby City*. It was his work on *Land Girls* which caught the attention of executive producer Beth Willis, who invited him in for a meeting to discuss working on *Doctor Who*. Hughes had watched the more recent episodes of *Doctor Who* and had very much enjoyed *The*

Lodger, telling *Doctor Who Magazine*, "I genuinely thought it was brilliant."

"It was sensational to work with James Corden," noted Hughes on *Confidential* as he explained his admiration for the star of the BBC sitcom *Gavin & Stacey*. The director saw the characters of the Doctor and Craig as forming a double act with elements of classic comedy partnerships such as Stan Laurel and Oliver Hardy, Bud Abbott and Lou Costello, and also the contemporary pairing of Simon Pegg and Nick Frost in films like *Shaun of the Dead*.

Because of the double-banking alongside Block Five, the episode was to be produced by Denise Paul, rather than Marcus Wilson. A talented writer, Paul had entered the television industry some years earlier and worked as a script editor on *Rebus* and *Taggart* before becoming an associate producer on *Doctor Who* during 2010. Paul was delighted with the opportunity to work on the script, which she saw as giving a wonderful contrast to the big story arc of the 2011 series, in that it focused on the 'matey' friendship between the Doctor and Craig.

Denise Paul wasn't the only crew member to be 'promoted' for this episode.

While the regular crew was busy recording *The Girl Who Waited*, a lot of the team members who frequently deputised and filled in on production now formed the unit that would bring Roberts' episode to life.

What's On TV broke the news that James Corden would be returning to *Doctor Who* on Thursday 24 February, and this was confirmed formally by the BBC website the next day, as Corden's comments from

Left:

Amy signs an autograph for one of her young fans.

Connections: Redcorating

▶ When the Doctor says of Craig's house, "Oh, you've redecorated – I don't like it," he is repeating a phrase which – in his second incarnation – he had previously used about the TARDIS interior in *The Three Doctors* [1972/3 – see Volume 19] and UNIT HQ in *The Five Doctors* [1983 – see Volume 37].



the previous year were recalled: “There’s been no talk of my return. I’d love another adventure – it would be great!” This prompted the story *Corden wants to see the Doctor* from *The Sun*, while Corden himself (@JKCorden) tweeted, ‘I get the new script for *Doctor Who* tomorrow. Looking forward to reading it. Start filming on Thursday! Woo Hoo! I can’t wait to do it. Really looking forward to being back in Cardiff. Great memories filming there.’ ‘Start shooting *Doctor Who* tomorrow. Cannot wait!’ tweeted director Steve Hughes (@moviegoblin) on Wednesday 2 March; the shooting script for the still untitled episode was also issued that day.

In the shooting script, of the staff at Sanderson & Grainger, George was described as ‘a big security man’, Shona was ‘25, black’ and Kelly was ‘20, white, Jafakean upspeaking accent... idle, won’t do a hand’s turn if she can help it’. Originally there was to be a loudspeaker voice heard throughout the store at various points of the story. In the opening scene, this announced, “Your attention please, ladies and gentlemen, Sanderson & Grainger is now closed... Please take any purchases to

Connections: Time Lord talk

▶ As in *A Good Man Goes to War* [2011 – see Volume 68], the Doctor’s special gift with languages means that he can ‘speak baby’, and as in *The Lodger* [2010 – see Volume 65], the Doctor is seen to be lost when it comes to social conventions, but also a

very popular fellow in the workplace with his colleagues.



the tills, thank you for your assistance.” As the Doctor recalled the missing people mentioned in the newspaper, he also gave their ages: Sheila Clark was 37, Atif Ghosh was 19, and Tom Luker was 58. The name of the fragrance advertised by Amy was simply noted in the script as yet to be decided.

As the Doctor and Craig stood facing each other in the lift, the stage directions noted that they were to be ‘nose to nose, like Smith & Jones’ in reference to the ‘head to



head’ dialogues between Mel Smith and Griff Rhys Jones in their BBC comedy sketch show *Alas Smith and Jones* which had run from 1984.

Describing the actions of the Cybermat, the stage directions noted, ‘the mouth snaps open – revealing real fangs, and the red, fleshy interior. It writhes... like a snake and in its mouth, a spark of electricity like a taser’; later scenes referred to its ‘glowing red eyes [and] serrated teeth snapping’. The idea of the Cybermats now having teeth had been suggested by Steven Moffat.

The Doctor’s speech to Alfie ran slightly differently in this version, with him commenting after his remarks that he was crabby, “That was crabby and snappy. And I am so old.” Originally when fleeing from the Cybermat through the kitchen, Alfie was gripping onto the sonic screwdriver with the Doctor insisting, “No, let go of it. It’s not a toy, let go of my screwdriver! You can have a shot later.” However, Alfie then threw the sonic and it rolled along the floor, bumping into the scuttling Cybermat. Originally, after the battle in



the kitchen, the Cybermat was to flick the baking tray aside, scuttle about and fix on the Doctor who said, “No you don’t,” before buzzing it with the sonic.

Although not specified in the script, Gareth Roberts decided that Sophie’s surname should be Benson – the surname of a waiter who served him at Balans in Chiswick.

Scene chronology

The script ended on the scene of the children looking at the Doctor with their recollection narratives from later in life; the sequence with River Song and Madame Kovarian did not appear in the shooting script. Roberts’ original script had ended with Alfie saying “Doctor” and the starscape appearing on his ceiling; this new ending – and the material about the fragrance advertised by Amy – was added by Steven Moffat.

The script also contained a specific chronology for many of the scenes. The story spanned three days, starting on Night

1 – a Friday – at 17.55 with Sanderson & Grainger closing for the day and the Doctor arriving at Craig’s front door at 18.00. After their catch-up, the Doctor went back to the TARDIS at 18.15. On Day 2 – Saturday – the Doctor was found working in the toy department at 16.30, with the brief visit to the Cybership at 16.32, Craig’s interlude in lingerie at 16.54 and the Doctor’s glimpse of Amy and Rory at 17.50. On Night 2, the Doctor captured the Cybermat at 18.10 and was attacked by a Cyberman at 18.23 before the group went “back to base” at 18.25. Craig went out for some milk at 21.15 and returned at 21.29 after which the Cybermat was defeated at 21.32 and Craig fell asleep at 22.30. Craig woke at 08.00 on Day 3 and found the Doctor’s note at 08.14, heading out after his friend at 08.20, and arriving at the store at 08.25. Craig defeated Cyber-conversion at 08.36 and he, Alfie and the Doctor departed for home at 08.49, arriving in the spotless house at 09.45. Sophie arrived at 09.47 with the Doctor preparing for his final trip in the TARDIS at 09.48.

By now, the BBC Wales team had established a production base in a car park at the Millennium Stadium which was in close proximity to the House of Fraser department store on St Mary Street that would feature as Sanderson & Grainger. The establishment had featured before in *Doctor Who*, when it had appeared as Henrik’s, Rose Tyler’s place of employment in *Rose* [2005 – see Volume 48], recorded in July 2004; since then, Howell’s – established by James Howell in 1865 – had been rebranded as part of the House of Fraser chain in 2010. The only way that the BBC could use the premises without disruption to business was to record through the night after 7pm, once the staff had gone home for the day. ■

Left:
Old pals
reunited.

Production

On Thursday 3 March 2011, while Karen Gillan and Arthur Darvill continued to record with Nick Hurran's Block Five crew on *The Girl Who Waited* and *The God Complex* [2011 – see page 50], back at Upper Boat during the day, Matt Smith spent the afternoon in additional dialogue recording (ADR) at Bang from 3.40pm and then travelled over to the House of Fraser department store where recording was scheduled from 8pm to 7am on Day 1 of Block Six (Day 120 overall). Because of the tight production schedule, there was no formal readthrough for the episode.

'Geronimo!!!' tweeted the director at 6.36pm, shortly after James Corden had

tweeted, 'I'm in Cardiff for the first day on *Dr Who*. We're filming all night till 8am!!!' Speaking to *Confidential* about his return to *Doctor Who*, Corden said, "It's lovely to come back to the show. It's a pleasant, unexpected surprise. I just love working with Matt really. It was a no-brainer really." Smith was similarly delighted to be reunited with Corden, telling BBC publicity, "We had such fun on set; it was hard to keep a straight face when we were filming."

No babies were required for recording on this first day, with two different dummy infants standing in as Craig's son. As well as Smith and Corden, Lynda Baron joined the pair in the role of Val; well known for the BBC sitcom *Open All Hours* in the 1970s and 1980s, Lynda had previously worked

'THE DOCTOR CONFIRMED THAT CRAIG HAD
KILLED THE CYBERMEN WITH "LOVE".'

Connections: Dog days

► When looking at Yappy the robot dog in Toy Town, the Doctor comments that it is “not so much fun as I remember” with reference to his own robot dog K9 seen regularly from *The Invisible Enemy* [1977 – see Volume 27] to *Warriors’ Gate* [1981 – see Volume 33].



Right:

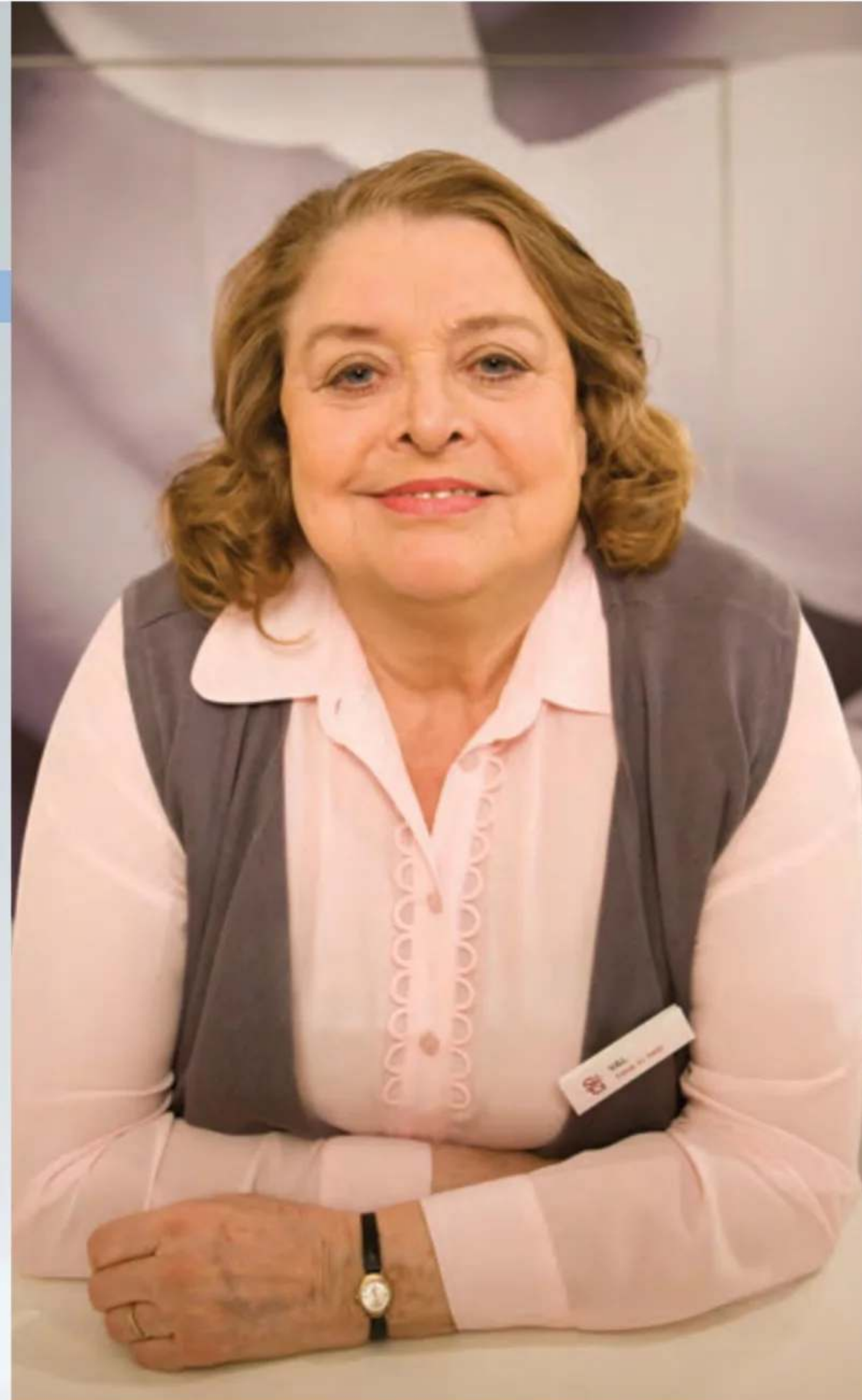
Lynda Baron plays shop assistant Val.

on *Doctor Who*, singing the ballad for *The Gunfighters* [1966 – see Volume 7] and guesting as Captain Wrack in *Enlightenment* [1983 – see Volume 37]. On the second floor of the store, the Doctor’s toy demonstration was recorded first, followed by the Doctor, Craig and Alfie entering the lift near childrenswear, and then the Doctor talking to Val in the toy department.

The radio-controlled toy

helicopter demonstrated by the Doctor was provided by Colin Newman and operated by Lyn Walters, the same team who had previously operated the remote control elements of the Daleks. Lyn chatted to the *Confidential* team, explaining how the helicopter was a particularly sophisticated and sensitive model which was needed for the confined space of the Toy Town area. ‘We’ve just broken for ‘lunch’! Five hours to go until we finish! Great to be with Matt Smith though, nicest man you could wish to meet’ tweeted Corden at 2.51am that morning.

Pink revisions to the shooting script were issued on Friday 4 March and were generally minor in nature. The role of a warehouseman attacked by a Cyberman while assembling a display mannequin was now made non-speaking; originally he had grumbled, “You seen this Dave, they’ve sent two left arms...” References to the Cybermat curling up when caught in the Doctor’s net were removed, but additional stage directions indicated the Doctor putting the Cybermat in a carrier bag and then later pocketing the house phone when Craig went to the shops. Small elements of the Doctor’s speech to Alfie were altered, and stage directions were changed so that



Craig awoke with Alfie in his arms on Sunday morning and kept him with him during these scenes.

Having rested and slept during the day, the crew members were back after closing time on Friday 4, this time with the *Doctor Who Confidential* team in tow for work in womenswear from 7pm to 6am. The first recording for the evening was the perfume department sequence on the ground floor in which the Doctor saw Rory and Amy; Arthur Darvill had not been required for Block Five that day, while Karen Gillan had been performing additional dialogue recording at Bang and then recorded a scene for *The God Complex* at Upper Boat in the afternoon. The shots of Craig leaving Alfie with Val and then Val trying to comfort the infant were recorded next (including the CCTV monitor shots), with twins Darcy and Jake Evans playing Alfie in shots captured over carefully monitored time periods. The closing scene of Val still believing the Doctor and Craig to be partners was recorded, along with the opening sequence of Shona offering to do Kelly’s work; Holli Dempsey played Kelly while Seroa Davis – who had appeared in

Comin' Atcha!, *The Bill* and *Horne & Corden* – was Shona. The final scene was of Val watching the Doctor ponder where the Cybership was.

Wales on Sunday reported on the two nights' recording over the weekend in *Gavin and Stacey* star Corden returns to *Doctor Who*. The next morning, *The Sun* picked up on Lynda Baron's presence in Dan Menhinnitt's piece *Who's Open All Hours* for Lynda.

'Another week of night shoots with the Doctor here we come!!' tweeted James Corden at 1pm on Monday 7. Recording at House of Fraser ran from 7pm to 6am and again saw the *Confidential* team present, along with Radio 1 DJ Greg James and his production team. "Someone said to me, 'Do you want to be in a bit of *Doctor Who*?' And only an idiot would say 'no'. How could I not be interested?" recalled James, despite the fact that to fit this cameo into his schedule would mean leaving London after his show to arrive in Cardiff for 7pm, grabbing dinner, heading off to

location for 1am, recording his scene at 4am, catching some sleep, and then being aboard a train back to London at 8am next day to be ready for his live show. "He sent me a text saying, 'I'm coming to *Doctor Who*,'" said James Corden of James. "He's a huge *Doctor Who* fan."

New Cybermats

Matt Smith had been performing ADR at Bang since 4pm and then travelled to join James Corden on set for the night's work. The initial focus for recording was the ground floor and the scenes of the Doctor catching the Cybermat, and the Evans twins again played Alfie. Although a new form of Cybermat had been created for the 2010 Adventure Game, *Blood of the Cybermen*, a different design was crafted by Millennium FX and was derived from the face of the Cybermen, complete with teardrop holes below the eyes with Steve Hughes keen for the prop to be reminiscent of the 'facehugger' creature first seen in the 1979 sci-fi movie *Alien*. The design used in *Revenge of the Cybermen* had been used as the starting point. The radio-controlled Cybermat used in this scene was operated by Tim Berry of Millennium FX; this was one of three different Cybermat props, the other two being a soft silicone version for thrashing around, and a 'hero' version for close-ups with working mouth and jaws (operated by a device like a bicycle brake). At 1am, James caught up with Corden in his trailer during a lunch break, with Corden commenting on Steven Moffat's invitation to return to the series, "He didn't inform me that it would be two weeks of night shoots. But if I'm honest I would have absolutely come back because I love working with Matt... I feel really privileged to be part of it." At 2am, James

Left:

There's a Cyber-invasion in store.



caught up with Smith in the store's make-up area and received advice on how to act in *Doctor Who*: "Pay attention for aliens." The DJ was bemused by BBC Wales' requests that he and his team did not take pictures of Matt Smith wearing the Doctor's new, longer coat.

After the ground floor scenes, the team then moved back to womenswear to conclude the scene where the Doctor confirmed that Craig had killed the Cybermen with 'love', and also record the sequence where Craig's attempts to question Kelly went wrong in lingerie. This saw Chris Obi joining the cast as George, while Holli Dempsey completed her material. Also in this last scene was Greg James (who had previously appeared in *EastEnders* and *Hustle*), cast as a rather suspicious shopper whom the production team nicknamed 'Creepy Carlos'. The conclusion of this scene with Craig making his clumsy way away from the lingerie

section was ad-libbed in various different ways by Corden; while none of these were used in the finished episode (which required a cutaway to the reaction of the Doctor with Val), they were later presented in *Doctor Who Confidential*.

Photographs taken overnight by fans had revealed the presence of both Craig's baby and the Cybermats. Dan Menhinnitt of *The Sun* presented *Who's the daddy now, James?* on Tuesday 8 in which he commented that Corden was playing a dad just three weeks before his own child was due to be born. Meanwhile, Greg James had got back to his hotel at 5am, grabbed some sleep and was then woken at 7am for the train back to London. "I am shattered," he told listeners of his Radio 1 show. "It was a big night last night. Long night. Good night. I did something quite magical last night." Having teased listeners for a while, he finally explained how he had met James Corden and Matt Smith to record a scene

Below:

The Doctor demonstrates Sanderson & Grainger's range of toys.





for a top-secret night shoot *Doctor Who* at 4am: “Oh my God, it was the best night ever.”

‘And you’re complaining about NIGHT SHOTS! Ohhh, you wait!’ tweeted Steven Moffat to James Corden at 7.35am on Tuesday 8. Recording on the fourth and final night at House of Fraser was scheduled from 7pm to 6am and began at the back of the store for the scenes of George and the Doctor being attacked by a Cyberman – all carefully supervised by stunt co-ordinator Crispin Layfield. The lone Cyberman was played by regular monster performer Paul Kasey who had previously played Cybermen in episodes since *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52]. “People who were on the crew, and people who were in the cast, grew up being scared of them. So they still have that ability to – even though you know the person who’s inside the costume – scare you a wee bit,” Denise Paul commented on the BBC website. Dummy Alfies were used for the evening on these scenes as recording continued with the ground floor sequences of the Doctor asking Val if she had seen anything odd, and of George locking up at the start of

the episode. The crew then moved outside to record the scene of Craig deciding it was safest to stay with the Doctor and the opening establishing shot of Sanderson & Grainger... with the appropriate signage erected over the House of Fraser branding.

Night shoots

Return of *Doctor Who* pet hate was the next item from *The Sun* on Wednesday 9 March in which the presence of the Cybermen and Cybermats was announced based on the images taken by onlookers outside House of Fraser. Meanwhile, the teams of *Doctor Who* and *Doctor Who Confidential* were setting up at a private house on Church Road in Penarth, with a unit base at the nearby Cogan Leisure Centre. The house had been found after location manager Iwan Roberts had done a letter drop asking for premises that could be used by the BBC in three or four different areas of Cardiff; he had received five or six replies out of a couple of hundred properties. Of the family at the Church Road house, the mother (Emma) had not been very keen on the idea, but the father (Richard) had persuaded her, saying that the experience would be fun for their children.

The night shoots were to continue for the week, starting with a 6pm to 3am schedule. ‘As soon as we finish filming *Doctor Who* tonight, me and Matt Smith are gonna drink Tigerblood and get vajazzled’ tweeted Corden at 7.30pm. The first night saw the main action set-piece at the home of Craig and Sophie as the Doctor saved Craig from

Left:
Val babysits
little Alfie.

Connections: Time flies

▶ The Doctor recalls the Teselecta saying “Silence will fall when the question is asked” in *Let’s Kill Hitler* [2011 – see Volume 68]; he knew from the Teselecta’s files when he was to die and knew that it was ‘tomorrow’ – indicating that, for him, almost 200 years had passed since *The God Complex* [2011 – see page 50].



CLOSING TIME



Above:
Trouble returns
to Craig's life.

Connections: Petrichor

► The slogan for the Petrichor perfume advertised by Amy - 'For the girl who's tired of waiting' - referred to the Doctor's description of her as "the girl who waited" in episodes such as *The Eleventh Hour* [2010 - see Volume 63] and *The Pandorica Opens/The Big Bang* [2010 - see Volume 66]; the name Petrichor - the smell of wet dust - had been one of the key words and sensations which Amy had used to telepathically activate the TARDIS doors in *The Doctor's Wife* [2011 - see Volume 67].



being attacked by the Cybermat - different versions of which were provided by Tim Rose and Tim Berry of Millennium FX.

This time around, twins Lucas and William Morris were on hand to play Alfie for the first part of the shoot, doubled by a dummy as appropriate for the action sequences arranged by Crispin Layfield. For the Doctor's life-saving leap through the window, Gordon Steed doubled for Matt Smith, crashing through a replacement window installed at the rear of the property which was wide enough for a stunt performer to jump through. Because of its size, the window made by Danny Hargreaves and the Real SFX team employed toughened glass of the sort used in car windows rather than shatter glass; secreted in the base were explosive charges to send pins into

the pane and shatter it just as Gordon was about to leap through it. Close-ups of Smith landing inside the house were then recorded with fake glass being thrown in behind him. The *Confidential* team chatted to Crispin and Danny about how their skills co-ordinated for this set-piece. In the subsequent struggle with the Cybermat, the delicate remote-controlled rodent came off badly thanks to Smith and Corden's enthusiastic performances. On the first take, the Doctor's blow to the creature was stronger than expected; "I'm sorry. I just really whacked it hard," apologised Smith as he saw the Cybermat in pieces. "I found most of him and was able to superglue him back together, but he's never been the same since," explained animatronics operator Tim Rose of his rodent charge.

"They have a great chemistry on screen and off," commented Denise Paul of the two lead actors. Smith and Corden's light-hearted behaviour helped keep the crew going on the long night shoots. The pair also clowned around with a handheld camera, making a video diary for *Confidential* around midnight. "Me and

Matt one night, we lost it,” Corden told *Confidential* as he recalled the improvised routines the pair had made in which the Doctor/Smith had terrified Corden by pointing out a crack in a wall, or when a small Dalek model had been used to attack various cuddly toys. The duo also discussed how they had to learn 10 pages of dialogue for the next day. “And it’s already tomorrow,” observed Corden, pointing out that it was now 5am.

The Doctor and Craig

Three Alfies were required for recording on Thursday 10 March at Church Road from 3pm to midnight. Isabelle and Josie James were on duty from 4pm to 9pm, with Ellis Pomeroy then pencilled in for appearances from 8pm to 11pm. *Confidential* was present, following Iwan Roberts for its *A Day in the Life* feature. The main scene of the evening was the Doctor and Craig catching up in the kitchen at the start of the episode; the kitchen of the house was actually larger than the BBC crew wanted, so the design team scaled it down to two-thirds

its normal size. In these scenes, Smith ad-libbed the Doctor rapidly reading the children’s books on the table (a technique of the Doctor’s first seen in *City of Death* [1979 – see Volume 31] and repeated in subsequent stories, including *The Time of Angels/Flesh and Stone* [2010 – see Volume 64]) including *Daisy’s Wild Ride* by Bob Graham, a child’s first science book published in 1995.

The Doctor’s arrival on Craig’s doorstep was then recorded, and the night finished on schedule with the Doctor trying to convince himself not to investigate the flickering street lamp as he returned to the TARDIS (with the new prop used during the episode); arrangements had been made with the council to have somebody turn up to turn the street lights on and off as required.

The third day at Penarth was scheduled from noon to 11pm, with the *Confidential* team again in attendance. The first scenes of the day were outdoors with the Doctor departing with the Cybermat early on Sunday morning, and also the sequence of the Doctor wearing his new Stetson, and preparing for his last trip in the TARDIS. The team then moved inside the cleaned and repaired kitchen for the Doctor telling Craig about his trip to America. Following this came the other Sunday morning scenes of Craig and Alfie with four infants on set: first William Morris, then Jake and Darcy Evans, and finally Lucas Morris on call until 10pm. During breaks in recording, Smith and Corden were now making a fuss over the babies and singing songs to them whenever they had a spare moment. Tim Rose of Millennium FX was again present with his performing

Connections: Full circle

▶ In setting up the fatal events seen at the start of *The Impossible Astronaut/Day of the Moon* [2011 – see Volume 66], the Doctor announces that he is going to America, is seen to take some of Sophie’s TARDIS-blue stationery and is given his Stetson hat by Craig.



Left:

“Craig, you wanted a chance to prove you’re a dad. You are never going to get a better one than this.”

Connections: River's source

▶ River Song is seen to be researching eye-witness accounts of the Doctor as part of the studies she had begun at the end of *Let's Kill Hitler* [2011 - see Volume 68], only to be captured by Madame Kovarian and the clerics who had manipulated her childhood in *A Good Man Goes to War* [2011 - see Volume 68], and then placed inside the modified NASA spacesuit seen in *The Impossible*

Astronaut/Day of the Moon [2011 - see Volume 66].



Cybermats for the scenes of the Doctor at work in the kitchen in the evening, and the night wrapped with Craig assuring himself that he could cope for the weekend... just before he received an unexpected visit from an old friend.

Confidential was on duty again at Penarth on Saturday 12 March when recording chez Owens was scheduled for 11am to 8pm; William Morris was first up on the day's Alfie rota through to 4pm, with Jake and Darcy Evans overlapping with him from 2pm to 7pm. Work began in the living room with Craig waking to Sophie's voicemail, and then falling asleep as the Doctor talked.

Following a pick-up shot of the kitchen door blowing in the wind, work switched to the hallway and stairs with the Doctor heading aloft in search of the strange life form. The team was now joined by Daisy Haggard to reprise her role of Sophie. The scene of Sophie leaving for the weekend was recorded, along with Craig's return from the shops with milk the following evening; Daisy also recorded Sophie's dialogue for the voicemail.

Monday 14 March was the final day at Church Road and wrapped up the scenes at Craig's house between 8am and 7pm, with the *Confidential* team present. The schedule began with pick-ups of the Cybermat attack set-piece, followed by Sophie's arrival home on Sunday morning and Craig seeing his spotless living room. The remaining scenes were all those set in Alfie's room, with William Morris, Ellis Pomeroy, Isabelle James and Josie James



taking it in shifts to play the youngster. While Matt Smith was recording upstairs, another splinter unit under director Jeremy Webb recorded a cutaway scene for 2|entertain's DVD release downstairs in the living room with James Corden and Daisy Haggard. The *Confidential* team took the chance to chat with the mother and grandmother of the James twins about their appearance in the episode, with Roz James noting that she had been giving tips on childcare to father-to-be James Corden.

Photos from the Penarth shoot fuelled stories from the tabloids on Tuesday 15. *...and Smith must score* declared *The Sun*, which ran shots of Matt Smith keeping warm with a football kick-around between shots, while Wendy Fuller of the *Daily Mirror* penned the similarly-themed *Matt Smith and James Corden have a kick around on the Dr Who set* which also displayed the Doctor in his Stetson. The *South Wales Echo* also ran a picture of Smith in the Doctor's new costume.

The crews of both Blocks Five and Six were at work at Upper Boat on Tuesday 15; Karen Gillan and Arthur Darvill



worked with Nick Hurran in Studio 5 while Steve Hughes' team set to work from 8am to 7pm in Studio 6. The team from *Confidential* was present for the day alongside journalists from *Radio Times*, *Total TV Guide*, *TV Choice*, *Sunday Express*, *Doctor Who Magazine* and the BBC website. The focal set for the day was the Cybership which had been dressed with the modified cryogenic capsules from *A Christmas Carol* which now had Cybermen faces placed inside them. The brief teleport visit to the ship was recorded first – featuring a dummy Alfie – following which work began on the climactic scenes of the imprisoned Doctor and his heroic rescuer. Choreographer Ailsa Berk drilled the Cybermen performers in mechanised movement from 11am, with Tim Rose operating the repaired Cybermat prop. Millennium FX also provided the team of Lauren Wellman, Alex Wathey and Karen Spencer to prepare the Cybermen for action. By now, very few of the Cybermen costumes constructed in 2005 for *Rise of the Cybermen/The Age of Steel* were still in a usable state, and those which

did exist were in a poor condition... fortunately commensurate with the script requirements. For Cybermen seen in the background, basic rubber Cyberman costumes made for the 2010 *Doctor Who* Live arena tour were employed.

Work on the climax aboard the Cybership continued from 8am to 7pm in Studio 6 on Wednesday 16, with the cast posing for publicity photographs and James Corden chatting to the *Confidential* team. Crispin Layfield supervised all the action moves for the set-piece which was also witnessed by Gareth Roberts who was visiting the set with his *Sarah Jane Adventures* co-writer Clayton Hickman. After wrapping on *Doctor Who*, Matt Smith attended a publicity session for the BBC Two film *Christopher and His Kind* which was scheduled for broadcast that weekend.

Left:
Craig's
domestic life.

Cybership

James Corden's final day on set was Thursday 17 March as Block Six drew to a close. Recording was scheduled from 8am to 7pm starting in Studio 6 with a sequence of the Doctor slipping down the muddy tunnel towards the Cybership, after which insert shots of the Cybermen's heads exploding were recorded on the Cybership itself. The team then moved to Studio 2 – where the department store lift cubicle had been erected – and recorded all the lift scenes with a dummy Alfie. After this came more pick-up shots, this time in the toy department, before the scenes with the Doctor and Craig in the changing rooms area were recorded during which James Corden ad-libbed Craig's line, "Don't have a go at me just cos I don't know the names." Matt Smith was then released at 5.30pm to go for ADR work at Bang.

Additional material for *A Good Man Goes to War* and *Closing Time* was recorded at



Above:
Craig Owens
versus a
Cybermat.

Upper Boat on Sunday 20 March. Once Julian Simpson had directed his pick-ups for *A Good Man Goes to War*, Steve Hughes took over as director through to 7pm to record the scenes of Shona in the changing room area and also the attack on the warehouse man in the stock room, along with pick-up shots of the Cybermat prop.

In real-life, James Corden became a father on Tuesday 22 March when his wife, TV producer Julia Carey, gave birth to their son Max.

Close-up shots of Craig in the Cyber conversion machine – with Alex Williams

doubling for James Corden – were recorded by a second unit helmed by producer Marcus Wilson on Wednesday 6 April during work for *Let's Kill Hitler* [2011 – see Volume 68] (Block 7A). Then the following day, the closing sequences with River Song were recorded by Steve Hughes, again directing a second unit. This time the venue was the early eighteenth-century Grade I listed building Hensol Castle in the Vale of Glamorgan where the scenes in the library and of the submerged River Song (performed against a greenscreen) were recorded from 10.30am before Hughes handed over to Jeremy Webb and Richard Senior to record material for their episodes. In addition to Alex Kingston and Frances Barber reprising their roles as River and Kovarian, Isabelle and Josie James were also available for insert shots of Alfie during the day, while Kate Walshe and Bethan Kate Harris of Millennium ensured that the Silents looked suitably scary. Further pick-ups of baby Alfie in the arms of Val were recorded at Upper Boat by *Doctor Who Confidential* on Thursday 21 April; these comprised shots of Isabelle and Josie James held by Christine Patterson who was standing in as Val. ■

PRODUCTION

Thu 3 Mar 11 House of Fraser, St Mary Street, Cardiff (Department Store – Toy Department/Childrenswear)

Fri 4 Mar 11 House of Fraser (Department Store – Womenswear)

Mon 7 Mar 11 House of Fraser (Department Store – Ground Floor/Womenswear)

Tue 8 Mar 11 House of Fraser (Department Store – Back of Store/Ground Floor/High Street)

Wed 9 Mar 11 Church Road, Penarth

(Craig's Backyard/Craig's Kitchen)

Thu 10 Mar 11 Church Road (Craig's Kitchen/Craig's Hallway/Sheckley Street)

Fri 11 Mar 11 Church Road (Sheckley Street/Craig's Backyard/Craig's Kitchen)

Sat 12 Mar 11 Church Road (Craig's Living Room/Craig's Backyard/Craig's Kitchen/Craig's Hallway/Stairs)

Mon 14 Mar 11 Church Road (Craig's Backyard/Craig's Kitchen/Craig's Hallway/Craig's Living Room/Alfie's Room)

Tue 15- Wed 16 Mar 11 Upper Boat Studios: Studio 6 – Cybership

Thu 17 Mar 11 Upper Boat Studios: Studio 6 – Cybership Tunnel/Cybership/Studio 2 – Lift/Department Store – Toy Department/Changing Rooms Area

Sun 20 Mar 11 Upper Boat Studios: Studio 2 – Department Store – Changing Rooms Area/Stock Room/Pick-ups

Wed 6 Apr 11 Upper Boat Studios: Studio 2 – Cybership

Thu 7 Apr 11 Hensol Castle, Hensol, Vale of Glamorgan (Library/Below)/Pick-ups

Thu 21 Apr 11 Upper Boat Studios: Studio 6 – baby pick-ups

Post-production

During editing of the episode, several cuts had to be made. After the Doctor explained to Craig how Alfie thought of himself as 'Stormageddon', the Time Lord continued, "Don't worry, they all choose names like that. You should eavesdrop on a nursery some time. It's like a Hells Angels' convention." "You know what he's saying?" exclaimed Craig as the Doctor revealed that he spoke baby. When Craig pointed out that the Doctor didn't just pop in to say hello, the Doctor maintained, "I said I would." "You were lying – I've been in your head, remember?"

retorted Craig, recalling their mental link in *The Lodger*.

The start of the scene at the rear of the department store following the escape from the lift was cut. As the Doctor scanned the sky with his sonic, Craig asked, "What are Cybermen?" "They were people," explained the Doctor, "but they 'enhanced' themselves with machine parts. They want to make everyone like them, and they're everything I've ever hated... There it is, still trying to signal. Directly above us, geostationary orbit. But why, what are they doing? Taking people from a shop? A shop, why a shop? What's it got

Below:
Cybermen
restrain
the Doctor.





Above:
"We could just hold hands if it makes you feel more comfortable."

Right:
Two men and a baby.

to do with the lights going out? And why am I asking you?" After Craig had insisted that the Doctor always won and the Time Lord smiled recalling the past, Craig added, "And you're gonna need help, you always do." The next scene was dropped as well. Set in the stock room, this featured a young warehouseman assembling a male display mannequin as the Tannoy voice announced, "Good afternoon, ladies and gentlemen, just a reminder there is currently 35 per cent off all items with the silver star..." A shadow fell across the warehouseman as he was chopped by a Cyberman and the dummy head rolled along the floor... while the Tannoy continued, "Sanderson & Grainger – we give high prices the chop!"

When the Doctor originally asked Val about having noticed anything unusual, he added, "Anything about this shop?" "Where d'you want me to start, Doctor?" replied Val, "I mean, Pat Carter in the canteen, what is she thinking with that hair?" "Yep, anything more sort of mysterious?" clarified the Doctor, "Anybody acting strangely?" "Well..." began Val as she launched into the

rumours about Don Petheridge snogging Andrea Groom.

After Craig saw the Doctor's note on his fridge, a couple of short scenes were cut. The first was of a desperate Craig on the telephone in his kitchen: "Sean – please, pick up, I know I said don't pick up, will one of you pick up! I need you to look after Alfie – Sophie's mum's not answering, Jen's not answering, please! Look, it's the Doctor, he's come back – he's an alien – and there's other evil aliens in a spaceship above Sanderson's in town – and oh god what does this sound like?" Meanwhile, in the lift at the store, the Doctor stood with his sonic in one hand and the Cybermat in the other. "Here goes, Bitey – you get ready – Cybership – going up!" he said as he sonicked the panel. There was a clink and the lift started descending, causing him to exclaim, "Going down?" As Val entered the store on the basement floor, she originally saw the lift operating and commented, "Oh, they've finally got that working again then. Morning." When the Doctor raced for the changing rooms, the bemused Val said, "I don't understand the modern world."

Seeing the tunnel of mud and rock leading down from the back of the



changing cubicle, the Doctor originally ruminated to the Cybermat, “From their spaceship, which any reasonable person, Bitey, would assume was up in space like most spaceships, hence the name spaceship, and not in fact actually – under the shop all along... Nothing to say, no ‘anyone would have made the same mistake, Doctor, don’t blame yourself’? Worst. Companion. Ever.” Entering the tunnel, he continued, “Right, the Cyberman climbed up so I shall climb down.” However, he slipped and emerged from the bottom of the tunnel in a muddy, filthy heap, gasping, “Geronimo.”

Title trouble

When Craig burst into the Cybership impressively wielding the bar-code scanner, he originally shouted, “Oi, Cybermen! Let him go! Or I fire!” “Craig – no! Get out of here!” called the Doctor. “You said they were in space!” exclaimed Craig. “I say a lot of things!” replied his friend as the first Cyberman advanced on Craig. After Craig destroyed the ship’s systems, in the chaos the first Cyberman said, “Help – us... it hurts – please...” to which the Doctor replied, “I’m sorry.”

“I’m definitely writing to the council...” was Val’s comment as she heard the muffled explosion beneath the store. After the Doctor rushed off to the amazement of Val, Craig explained to her, “That’s what he does.” “Run to him, Craig. Take him in your arms,” insisted Val. “Yeah, okay,” agreed Craig.

On Thursday 5 May, a total of 24 cues for the episode, composed by Murray Gold, were recorded by a 17-piece band led by Everton Nelson from 2pm to 5pm at Studio 3 of Angel Studios; these were then mixed through to midnight. For the



Left:

The Doctor goes shopping.

scene of the Doctor talking to Val at the department store, the background music was *Techno Fan* by the alternative pop group The Wombats; this came from the album *This Modern Glitch* released in April 2011 and was issued as a single in June 2011. As with *A Good Man Goes to War*, the Cyberman dialogue was recorded by regular Cyberman voice artiste Nicholas Briggs, in post-production.

“There was no title for ages,” recalled Gareth Roberts of his new episode. “We called it *Carry-On Lodging* or *The Lodger II*. We did try to think of something with ‘Lodger’ in but they were rubbish. *Three Cybermen and a Baby* worked when there were three Cybermen, but after they became six it went out the window. Clayton Hickman and I came up with a list of titles with a ‘shop’ theme – like *Everything Must Go*. Clay came up with *Closing Time* which was the one Steven and I liked the best.” *The Last Adventure* had also been considered as a title for the episode, referring to the Doctor’s impending demise in the final episode of the 2011 series. Although Karen Gillan and Arthur Darvill only appeared briefly in the episode – and indeed Darvill had no dialogue – the actors still retained their billing status in the opening titles. ■

Publicity

- ▶ Following the transmission of *The God Complex* on Saturday 17 September, a text interview with Gareth Roberts was made available from the BBC website to promote *Closing Time*, along with a video interview with Denise Paul recorded at BBC Cymru's new Roath Lock production facility.
- ▶ Sunday evening on Radio 4 saw the début of a new comedy sketch show: *John Finnemore's Souvenir Programme*; this included the tale of one James Treadwell, a boy whose life-long ambition was to be the man who

makes the noise of the TARDIS for *Doctor Who* and who worked hard to carve out a career in television to allow him to offer Russell T Davies the chance to revive the series in 2003.

- ▶ "I am the Doctor. I work in a shop now. Here to help," was selected by the *Radio Times* as the Moment of the Week on Tuesday 20 September. *Closing Time* was promoted by a one-page article entitled *The odd couple* in which Gareth McLean chatted to Matt Smith and James Corden at Upper Boat. Mark Braxton's Pick of the Day for Saturday was *Closing Time* – illustrated by a shot

Right:

Craig has a nasty encounter with the Cybermen.





of the Doctor held prisoner by the Cybermen – and he enthusiastically described the episode as ‘part buddy caper, part domestic sitcom and utterly magical *Doctor Who*’. Three *Doctor Who Confidential* videos were also released: *Up late with James Corden and Matt Smith*, *James Corden and the Dalek* and *Matt Smith prepares a Portrait*.

- ▶ On his Radio 1 show on the afternoon of Wednesday 21, Greg James revealed the details of his time on the *Doctor Who* set back in March and presented his interviews with Smith and Corden before announcing that he would be playing a “perverted shopper” in that Saturday’s adventure; “Even with me in it, it’s a great episode,” he assured listeners. To tie in with this, another video of James and Corden on set from *Doctor Who Confidential* was made available. The following night in the USA, a rather charming homage to *Doctor Who* appeared on *Biology 101*, the third season début episode of NBC’s comedy *Community*; pop culture junkie Abed Nadir fell in love with a low-budget British sci-fi show which had been on air since 1962 and was entitled *Inspector Spacetime*. (“This is the best show I’ve ever seen in my entire

life.”) Another new *Confidential* video from the BBC website on Thursday 22 saw director Steve Hughes promising “some scares, some laughs and a lot of male bonding” in Saturday’s episode plus a new video with Denise Paul in which she described *Closing Time* as “massively moving”; by now, preview clips were available showing the Doctor talking to Craig and his son in the kitchen and the Doctor talking to Val about strange goings-on. Also on Friday 23, the BBC One drama *Casualty* became the first programme to start production at Roath Lock after its move from Bristol, with *Doctor Who* announced as relocating in time for the official opening in March 2012.

- ▶ The BBC One game show *Epic Win* featured a *Doctor Who*-related round when broadcast at 5.30pm on Saturday 24 September; recorded on Sunday 1 August, this saw North London *Doctor Who* fan Emrys Matthews attempting to name monsters from the series from the sound of their deaths in the show hosted by comedy actor Alexander Armstrong (the voice of Mr Smith in *The Sarah Jane Adventures* and then working on the *Doctor Who* Christmas Special, *The Doctor, the Widow and the Wardrobe* [2011 – see Volume 70]). However, he only managed to correctly identify two out of a Quark from *The Dominators* [1968 – see Volume 12]; a Cyberman from *Silver Nemesis* [1988 – see Volume 45]; the Empress of Racnoss from *The Runaway Bride* [2006 – see Volume 54]; a Sontaran from *The Time Warrior* [1973/4 – see Volume 20]; and a Silurian from *The Hungry Earth/Cold Blood* [2010 – see Volume 65].

Left:
Action man!



CLOSING TIME

Broadcast

Above:
Close friends.

▶ *Closing Time* aired on Saturday 24 September in an extended 50-minute slot from 7.10pm opposite *All Star Family Fortunes* on ITV1, with *Doctor Who Confidential's Open All Hours* screened from 8pm to 8.45pm on both BBC Three and BBC HD (and repeated on BBC HD at 1.30am the next morning). Once again, overnight figures indicated that while *Doctor Who* had been the most watched show of the night for the BBC, it had marginally been beaten by ITV1's quiz show. However, when the final ratings for the week were accumulated, *Closing Time* had been seen by over

a million more viewers than *All Star Family Fortunes*.

▶ Following transmission, a series of extras relating to the episode appeared on the website including a comparison of the Cybermat attack to the original storyboard sequence. In the press reviews that followed, Gavin Fuller of *The Daily Telegraph* saw *Closing Time* as 'the most overtly comedic episode of this, and many other years', Dan Martin of *The Guardian* was concerned about the portrayal of the Cybermen but saw the pairing of the Doctor and Craig as 'turning into a fun annual

tradition’ and Neela Debnath of *The Independent* felt presenting the Doctor with children ‘was an interesting change of pace’ while ‘the final scenes of the episode were classic *Doctor Who*: terrifying yet fascinating to behold’.

▶ The transmissions from BBC America and Space retained the variant title sequence with narration from Amy, and following the broadcast of *Closing Time*, BBC America viewers could see Matt Smith’s appearance as a guest on the first television edition of *The Nerdist* (pre-recorded during his visit to the USA in July). BBC America also issued *Doctor Who Insider Ep 12: Best Companion Ever?* on Tuesday 27 September; this saw Matt Smith and executive producers Beth Willis, Piers Wenger and Steven Moffat commenting on the latest encounter between the Doctor and Craig.

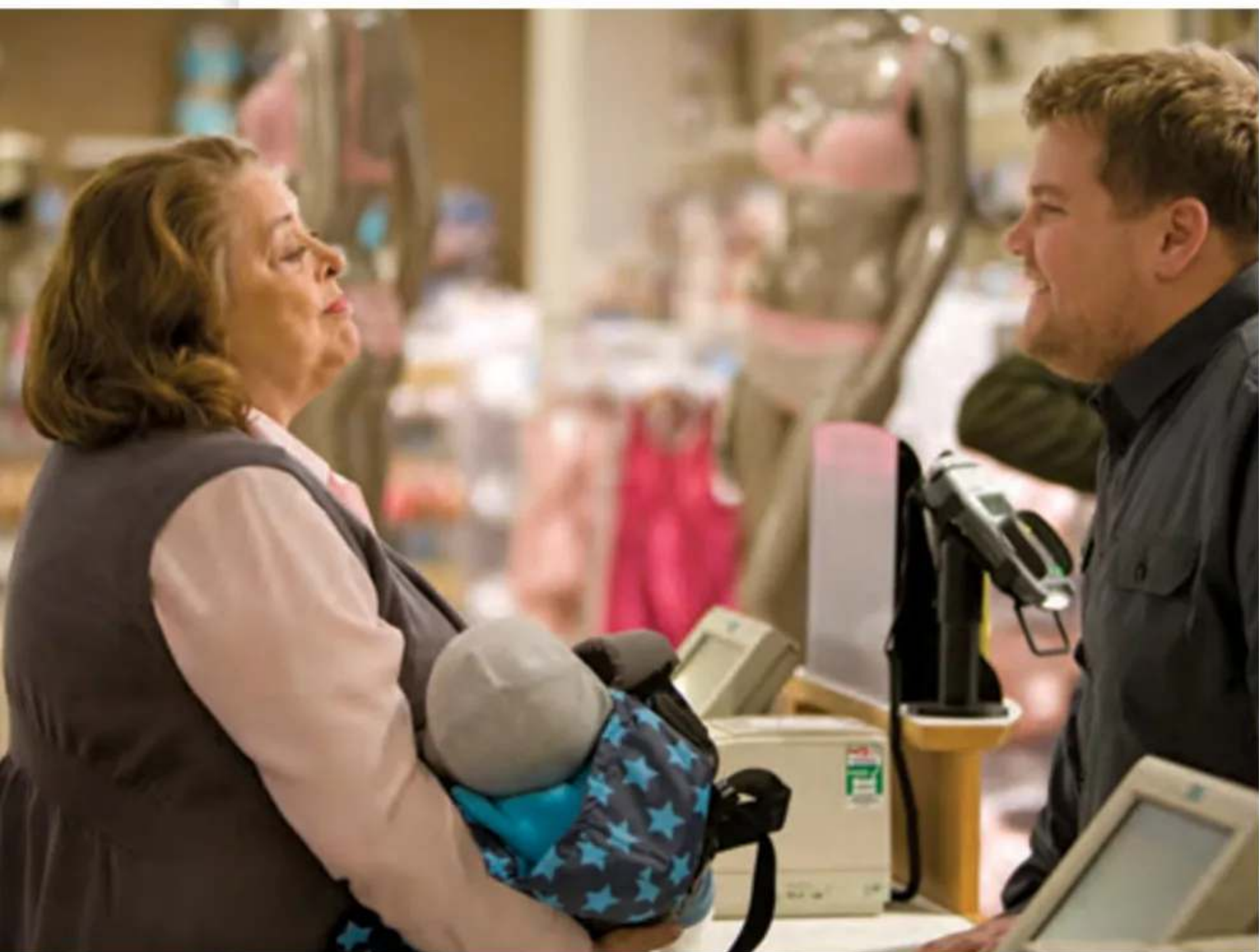


Above: Craig takes on fatherhood.

▶ “I like the episode because it’s sort of like *Three Men and a Baby* in space,” noted Smith, adding, “I’ve not laughed as much as I do with James on set. He’s just wonderful.”

▶ Because of Formula 1 coverage, there was no Sunday repeat of *Closing Time* on BBC Three, although it was screened on Friday 30 September at 7pm, followed by a shortened version of *Open All Hours* at 7.45pm. By the end of *Closing Time*, the threat posed by upgraded humanity was again defeated by the emotions of humanity, as Steven Moffat pointed out on *Doctor Who Confidential*: “It’s fatherhood that destroys the Cybermen. That’s the real story. It’s the *Doctor Who* version of a new father bonding with his son.”

Left: Craig comes to collect his son.



ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Closing Time	Saturday 24 September 2011	7.10pm-8.00pm	BBC One	45'05"	6.93M (20th)	86

Merchandise

Far right:

Behind the scenes on the DVD extras.

In October 2011, 2|entertain's DVD/Blu-ray release *Doctor Who: Series 6 – Part 2* included *Closing Time*. *The Complete Sixth Series* DVD/Blu-ray box set, released in November 2011, also included the episode. Also included was the short version of the accompanying *Doctor Who Confidential* and *Monster File: The Cybermats*.

In December 2011, Silva Screen's two-disc CD *Doctor Who Series 6* of Murray Gold's incidental music, played by the

Right:

Character Options' action figures for *Closing Time*.



BBC National Orchestra of Wales and conducted by Ben Foster, featured the following tracks from *Closing Time*: *Stormageddon*, *Dark Lord of All*, *Definitely Going*, *Over Your Shoulder*, *Ladieswear*, *Fragrance* and *My Time Is Running Out*.

In September 2011 Character Options issued five-inch action figures of the Cybermen (including Cybermen with a Damaged Chest and Damaged Face) and Cybermats from *Closing Time*. In November 2011, a 'Bump and Go' electronic Cybermat was available from Character Options.

Closing Time T-shirts were available from Titan in June 2013. Replicas of the Eleventh Doctor's green jacket, as seen in *Closing Time*, were available from Think Geek USA in January. ■

Cast and credits

CAST

Matt Smith The Doctor
Karen Gillan Amy Pond
Arthur Darvill Rory
 with
James Corden Craig Owens
Daisy Haggard Sophie
Alex Kingston River Song
Frances Barber Madame Kovarian
Seroca Davis Shona
Holli Dempsey Kelly
Chris Obi George
Lynda Baron Val
Paul Kasey Cyberman
Nicholas Briggs Voice of the Cybermen

UNCREDITED

Melody Brain, Lucy Faircloth, Lucy Harvey, Marsha McLeod, David Ulett, John Walker, Tim Reid, Sion Price, Meg Mossemeneer, Emma Meneses De La Oliva Passers-by

Isabelle James, Josie James, Ellis Pomeroy Alfie
Ikay Agu Toy Department Worker
Keiron Doney, Jessica Johnson, Charlotte Nolan, Alex Ranahan 16-Year-Olds
Alison Ball, Paul Bogle, Ollie Bryan, Hayley Griffiths, Jane Harding, Howell Jones, Emily Pike, Keith Rose, David Ulett Shoppers
Joel Buoucher, Morgan Miles, Katie Gear, Jun Wong, Chanelle Jade Leung Children
Ian Hilditch Warehouse Man¹
Antonia Forrest, Charlotte McGrane, Tanya Ong, Stephanie Tucker Perfume Counter Workers
Alistair Sanderson Security Guard
Dean Anderson, Trish Dichler, Mandy Floodpage, Cleo Jarvis, Iestyn Jones, Simon Pengelly, Karen Poolman, Kate Powell, Dave Rapley, Val Rapley, Milton Reid, Maria Vujinovic, Jeff Williams, Ian Wilson, Gwen Wright, Caro Zaliskys, Greg James Shoppers



Left:

"While I deal with this awkward moment, you go and find your parents slash guardians."

Ellie Cursio Little Girl
Marina Baibara Parent
Maria Honeker Womenswear Staff
Frank Baker, Jan Baker, Bex Gibbs, Dennis Gregory, Andrea Griffiths, Channon Jacobs, Richard Knott, Ying Qin, Gwion Ap Rhisiart, Matthew Rosser, John Sinclair, Leona Sutherland, Brian Tahr Shoppers
Jake Evans, Darcy Evans Alfie
Lucas Elliot Morris, William Morris Alfie
Gordon Seed Stunt Double for the Doctor
Matthew Doman, Kevin Hudson, Adam Sweet, Richard Tunesi Cybermen
Alex Williams Double for Craig
Christine Patterson Double for Val
John William Carter, Ellie Rose Morgan Pirie, Chantelle Evans Children
Harrisen Larner Main, Jamie Hill Silents
Chester Durrant, Jon Davey Clerics

¹ Not in finished programme

CREDITS

Written by Gareth Roberts
 Produced by Denise Paul
 Directed by Steve Hughes
 [2nd unit: Marcus Wilson]

Below:
 The Doctor remembers his previous robot dog.



Stunt Coordinator: Crispin Layfield
 Stunt Performer: Gordon Seed
 1st Assistant Director: Sarah Davies
 [uncredited: Rhidian Evans]
 2nd Assistant Director: James Dehaviland
 3rd Assistant Director: Michael Curtis
 [uncredited: Barry Phillips, Jenny Morgan]
 Assistant Director: Harry Bunch
 Location Manager: Ivan Roberts
 [uncredited: Nicky James]
 Unit Manager: Jason Keatley
 [uncredited: Rhys Griffiths]
 Location Assistant: Geraint Williams
 Production Managers: Phillipa Cole, Claire Hildred
 Asst Production Coordinator: Helen Blyth
 Production Secretaries: Scott Handcock, Siân Warrilow
 Production Assistants: Charlie Coombes, Ross Southard
 Asst Production Accountant: Kristina Raschboeck
 Script Executive: Lindsey Alford
 Script Supervisor: Caroline Holder
 [uncredited: Nicky Coles]
 Camera Operator: Joe Russell
 [uncredited: Mark Waters, Nick Beeks-Saunders]
 Focus Puller: James Scott, Julius Ogden
 [uncredited: Matt Poynter, Chris Reynolds]
 Grip: Clive Baldwin
 Camera Assistants: Svetlana Miko, Becky Pesco, Kyle Brown [uncredited: Gail Jenkinson]
 Assistant Grip: Gary Sheppard
 Sound Maintenance Engineers: Ed Brookes, Laura Coates
 Gaffer: Micky Reeves
 [uncredited: Mark Hutchings]
 Best Boy: Francis Sparey
 Electricians: Geoff Holloway, Peter Scott, Scott Smallwood
 Supervising Art Director: Stephen Nicholas
 Set Decorator: Julian Luxton
 Production Buyer: Ben Morris
 Standby Art Director: Ciaran Thompson
 Assistant Art Director: Jackson Pope
 Concept Artist: Richard Shaun Williams
 Props Master: Paul Aitken



Props Buyer: Catherine Smauel
 Prop Chargehand: James North
 Standby Props: Julia Challis, Dewi Thomas
 Dressing Props: Phil Everett Lyons
 Graphic Artist: Christina Tom
 Draughtsman: Julia Jones
 Design Assistant: Dan Martin
 Petty Cash Buyer: Kate Wilson
 Standby Carpenter: Paul Jones
 Standby Rigger: Zac Henderson
 [uncredited: Dave Mount Stephens]
 Store Person: Jayne Davies
 Props Makers: Penny Howarth, Nicholas Robatto
 Props Driver: Medard Mankos
 Practical Electrician: Albert James
 Construction Manager: Matthew Hywel-Davies
 Construction Chargehand: Scott Fisher
 Assistant Costume Designer: Samantha Keeble
 Costume Supervisor: Vicky Salway
 Costume Assistants: Jason Gill, Frances Morris
 [uncredited: Nikki Lightfoot, Nicola Rodd,
 Sally Mason, Louise Martin, Amy Brown, Elle Kent]

Make-Up Supervisor: Pam Mullins
 Make-Up Artists: Vivienne Simpson, Cathy Davies
 VFX Producer: Beewan Athwal
 Casting Associate: Alice Purser
 Assistant Editors: Becky Trotman, Lee Bhogal
 VFX Editor: Cat Gregory
 Post Production Supervisors: Nerys Davies,
 Ceres Doyle
 Post Production Coordinator: Marie Brown
 Dubbing Mixer: Tim Ricketts
 ADR Editor: Matthew Cox
 Dialogue Editor: Darran Clement
 Sound Effects Editor: Paul Jefferies
 Foley Editor: Jamie Talbutt
 Online Editor: Jeremy Lott
 Colourist: Gareth Spensley
 Cybermen Created by Kit Pedler & Gerry Davis
 With thanks to
 The BBC National Orchestra of Wales
 Conducted and Orchestrated by Ben Foster
 Mixed by Jake Jackson
 Recorded by Gerry O'Riordan
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Production Accountant: Dyfed Thomas
 Sound Recordist: Helen McIlveen-Wilson
 [uncredited: Gareth Merion Thomas]
 Costume Designer: Barbara Kidd
 Make-up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: BBC Wales Graphics, The Mill
 Special Effects: Real SFX
 Prosthetics: Millennium FX
 Editor: Anthony Boys
 Production Designer: Michael Pickwoad
 Director of Photography: Balazs Bolygo
 [uncredited: Mark Waters]
 Line Producer: Diana Barton
 Series Producer: Marcus Wilson
 Executive Producers: Steven Moffat,
 Piers Wenger, Beth Willis
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Left:
 Craig
 undergoes
 Cyber-
 conversion.

Profile

LYNDA BARON

Val

Born Lilian Baron on 24 March 1939 in Urmston, Greater Manchester, her father was an interior decorator.

Dancing since age five, Baron trained at the Royal Academy of Dance and found professional stage work in *Dick Whittington* (1954/5, Liverpool Empire). She left the north in 1956 to sing at London's Astor cabaret club. Featuring in revue *Living for Pleasure* (1958, Garrick, London), a televised version brought Baron's broadcast début on 18 November 1958.

She regularly appeared at the Don Juan Club during 1959/60, before co-starring in Kenneth Williams' comic revue *One Over the Eight* (1961/2, Duke of York's) and then in *Fine Feathers* (1963, Churchill's).

She starred in two revues at London nightclub Talk of the Town, *Roman Holiday* (1964/5) and *Fatal Fascination* (1965/6), for two years solid.

Spotting Baron in cabaret, BBC producer Ned Sherrin cast her in comedy *BBC-3* (1965/6), where she sang Ron Grainer's theme song *It's All Been Done Before* and other topical ditties.

While in *BBC-3* and performing at Talk of the Town, Baron sang *The Ballad of the Last Chance*

Saloon, which narrated *Doctor Who* historical *The Gunfighters* [1966 – see Volume 7].

Her first straight role was as a gangster's moll in Douglas Camfield's BBC2 thriller *Breaking Point* (1966). She was also in *Theatre 625: The Magicians* (1967) and *Z Cars* (1971).

Supporting film roles came in *The Small World of Sammy Lee* (1963), *Hide and Seek* (1964), *Hot Millions* (1968), *Mrs Brown You've Got a Lovely Daughter* (1968) and Hammer horror *Hands of the Ripper* (1971).

After BBC-3, she briefly opened her own nightclub in Glasgow, the Stage Door, with later cabaret engagements from Aberdeen to London's Carousel.

In 1962 she married hairdresser and interior decorator Carol London (real name Cyril Smith), with daughter Sarah born in 1963, but divorced in February 1966. She married pianist John M Lee that September. Second daughter Morgan was born 1970.

Continuing to feature in TV comedies like *Up Pompeii!* (1970), stage farces included *The Bedwinner*, as wife to Jon Pertwee (1974, Royalty Theatre), and in *A Bedfull of Foreigners* (1976, Victoria Palace).

Baron's most famous role came as Nurse Gladys Emmanuel in sitcom *Open All Hours*, object of desire for shopkeeper Arkwright (Ronnie Barker). First shown in 1976 (Baron missing 1973's pilot episode), it later became a hit, with 19 million watching its final series in 1985. Baron was reunited with Barker in 1987's *Two Ronnies* Christmas Special and guest-starred in a 1983 episode of *Last of the Summer Wine*, created by *Open All Hours* writer Roy Clarke. Other comedy included house-move sitcom *A Roof Over My Head* (1977), *Oh No, It's Selwyn Froggitt* (1977) and Harry H Corbett vehicle *Grundy* (1980).

Drama included *Crossroads* (1978) and *Minder* (1979/80) and quiz shows *Punchlines* (1983) and *Blankety Blank* (1983-90).

A part in Barbra Streisand's movie *Yentl* (1983) was reduced after rewrites. On stage



Baron co-starred with Diana Rigg and Julie Mackenzie in *Follies* (1987, Shaftesbury).

Years before playing Val in *Closing Time*, Baron was Eternal Captain Wrack in *Enlightenment* [1983 – see Volume 37]. Baron was a friend of John Nathan-Turner and daughter Sarah Lee was *Doctor Who* production secretary during 1984/5.

She guested with a wave of comic talent in KYTV (1990), *The Upper Hand* (1992/3), *Alias Smith & Jones* (1995), *Visiting Day* (1997), *Dinnerladies* (1998) and *Goodnight Sweetheart* (1999). For another generation, Baron was Auntie Mabel in children's programme *Come Outside* (1993-7).

Drama continued via *The Mrs Bradley Mysteries* (1998), *Sunburn* (1999), *Doctors* (2000-14), *Peak Practice* (2001), *Holby City* (2002/6), *Marple* (2010) and *Father Brown* (2017). She was Norma Patterson in *Fat Friends* (2002-5) with James Corden and Jane Beale's mother Linda Clarke in *EastEnders* (2006/8/9/16). She played Ena Sharples actress Violet Carson in *The Road to Coronation Street* (2010). Baron returned as Nurse Gladys for a pilot and two seasons of comedy revival *Still Open All Hours* (2013-16).

Other stage work included *Rookery Nook* (2009, Menier Chocolate Factory), *When We Are Married* (2010, Garrick) and *Stevie* (2014, Chichester Festival Theatre). ■

Above:

Lynda Baron as Nurse Gladys in *Open All Hours*.

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BBC

DOCTOR WHO

THE COMPLETE HISTORY

STORIES 221-223

THE GIRL WHO WAITED

Amy becomes separated from the Doctor and Rory on the paradise planet Apalapucia, in the middle of a plague. The Doctor and Rory must save her... but time for Amy is passing at a different speed.

THE GOD COMPLEX

Unable to find the TARDIS, the Doctor, Amy and Rory investigate what appears to be a 1980s Earth hotel, but with no exit. A mighty monster stalks the corridors and one by one the residents are checking out – permanently.

CLOSING TIME

As part of his farewell tour, the Eleventh Doctor returns to see his old friend Craig Owens. Things are not as they should be at the local department store, and the Doctor discovers a very old Cyberman invasion.

